

CREATIVE MAJORITY

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An All-Party Parliamentary Group (APPG)
for Creative Diversity report into 'What
Works' to enhance diversity, equity and
inclusion in the creative sector.

September 2021

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CREATIVE MAJORITY



FOREWORD



**Co-Chair, APPG for Creative Diversity;
Vice President (Communities & National
Engagement) and Senior Advisory Fellow
for Culture, King's College London**

It's a privilege to co-chair the APPG that has produced this report and to have taken part in the inspiring discussions that informed its content. The UK's creative industries are a major success story, and yet participation in, and benefits of, this success are not evenly shared, with a small minority dominating the sector and its most senior roles. *Creative Majority* lays bare the still-too-common belief that 'talent will always out' and focuses its lens not on the problem but on 'What Works' to increase diversity in the creative industries.

With my twin hats as both a Parliamentarian and a Vice-Principal at King's College London, I'm delighted that King's has partnered with the APPG on this report. The university is committed to generating knowledge that has real purpose beyond its walls and this partnership has provided a valuable opportunity for our academics to work as part of a research team committed to doing exactly that: bringing research together with lived experience to deliver actionable recommendations for practitioners and policymakers, based on a thorough analysis of the literature and effective practice to date. We are indebted

to those researchers, Natalie Wreyford, Dave O'Brien and Tamsyn Dent; to our core sponsors, the Paul Hamlyn Foundation and NBCUniversal; to our research partners, King's College London and the University of Edinburgh; and to all the individuals and organisations that took part in our roundtable events.

The report calls for greater ambition, allyship, accessibility, adaptability and accountability: five As that, taken together, provide a framework for good and effective practice and benchmark standards against which businesses can measure progress. The first of these As is the sine qua non. Change will only happen if equity, diversity and inclusion are not left to any one individual or team but are understood as the responsibility of everyone, at every level of every creative organisation: firmly rooted at the heart of business, funding, engagement and commissioning plans.

Change at this scale will require bold and visionary leadership across government, at sector level and within organisations and businesses: leadership that is willing to step up to meet the challenge this report sets out. It won't be easy, but the rewards will be great: a creative workforce and audiences that include, represent and benefit from the talents of the full and glorious diversity of the UK population.

FOREWORD



**Chi Onwurah MP, Co-Chair,
APPG for Creative Diversity**

For too long the UK's creative industries have been dominated by a narrow subset of the UK population – a subset that does not represent our country as a whole. The pandemic has only deepened this issue, with fewer creative organisations, fewer job opportunities and fewer openings for diverse talent. Without action, we risk exacerbating inequalities further in the creative industries and an entire generation of talent – the future of the sector – could be lost.

Creative Majority shows how we can plot a positive course out of this crisis. It is the culmination of 18 months of research by the APPG for Creative Diversity and its partners into 'What Works' – and what doesn't – when it comes to boosting diversity and inclusion in the creative sector. The result is a comprehensive report that provides actionable, practical steps for creative businesses and organisations, as well as achievable recommendations for government built around Five As. As an APPG, it is up to us to make sure that this report is read from Westminster to the West End, from Penzance to Paisley, and to help facilitate long-lasting, collaborative change.

My sincere thanks to our team of researchers – Natalie Wreyford, Dave O'Brien and Tamsyn Dent – for their tireless work building this important report; to Alex Pleasants and Joanna Abeyie for driving the group forward; to our research partners, King's College London and the University of Edinburgh, and our sponsors, the Paul Hamlyn Foundation and NBCUniversal, for backing this project during exceptional times; to my co-chair, Baroness Bull, and the group's committed vice-chairs and officers; and to each of our roundtable participants for their vital first-hand perspectives.

As the creative industries recover, it is essential we do not rebuild the same barriers to equity, diversity and inclusion that existed pre-pandemic. Understanding 'What Works' is a vital first step. It is time for government to acknowledge and adopt the report's policy recommendations and for the creative sector to take bold steps to finally tackle this historic, systemic issue.



**Moira Sinclair, CEO,
Paul Hamlyn Foundation**

This report provides a timely and important framework for the creative industries to reflect on, learn from and, more importantly, act upon. At our best, we are a sector that collaborates and stands together, but there are still barriers for too many to be part of our workforce. We can do more to be true allies, to call out issues where we see them and to better understand what we can do to become truly equitable organisations. With its focus on what works, the *Creative Majority* report should help us all to seize the moment and show leadership. The responsibility sits squarely on our shoulders, and at Paul Hamlyn Foundation, we are committed to being part of this journey.



**Craig Robinson,
Chief Diversity Officer,
NBCUniversal**

Diversity and inclusion is a priority at NBCUniversal, and we are deeply committed to our many programmes that help ensure we reflect our global audience, like our Universal Directors Initiative and Universal Writers Program. We are privileged to partner with the APPG for Creative Diversity to scale best practices and recommendations across the media and entertainment sector to foster real change. While we are proud of our work to date, we are mindful that focusing on diversity, equity and inclusion is an always on, full-time job.



**Professor Dorothy Miell,
Head of the College
of Arts, Humanities
and Social Sciences,
University of Edinburgh**

This collaboration with the APPG for Creative Diversity shows just how effective it can be to have academics working with policymakers to apply research insights to some of the most pressing issues facing our economy and society. At the University of Edinburgh, we are strongly committed to increasing and sustaining diversity in the cultural and creative sectors, through both our teaching and our research. *The Creative Majority* report showcases those commitments, as our academics and students have played a lead role in creating this important contribution to our understanding of 'What Works' for diversity in the creative industries. As the report shows, a commitment to diversity must be the starting point for any creative success. I look forward to practitioners and policymakers implementing its recommendations and the exciting and important future partnerships that will result.

ABOUT THE APPG

The All Party Parliamentary Group for Creative Diversity (APPG) for Creative Diversity was formed in May 2019 by Ed Vaizey MP (now Lord Vaizey) with the support of Alex Pleasants, formerly Ed Vaizey's senior policy adviser, and Joanna Abeyie MBE, leading diversity consultant and CEO of Blue Moon. Its aim is to engage with industry and government to identify and tackle obstacles to equity, diversity and inclusion in the creative sector.

Baroness Deborah Bull and Chi Onwurah MP are now co-chairs, giving the group prominent voices in both the House of Commons and the House of Lords. The group's vice-chairs and officers bring a further wealth of both political and industry experience and include Baroness Floella Benjamin, Baroness Jane Bonham-Carter, Lord Ed Vaizey and Rupa Huq MP.

Alex Pleasants and Joanna Abeyie MBE provide the secretariat for the group. Dr Dave O'Brien from the Department of History of Art, University of Edinburgh and the Arts and Humanities Research Council Creative Industries Policy and Evidence Centre (AHRC PEC), Jenny Butterfield from the Department of History of Art, University of Edinburgh, and Dr Natalie Wreyford and Dr Tamsyn Dent from the Department of Culture, Media & Creative Industries, Faculty of Arts & Humanities, King's College London, constituted the research team.

The Officers of the APPG are:

Co-Chair	Chi Onwurah MP (Labour)
Co-Chair	Baroness Deborah Bull (Crossbench)
Vice Chair	Baroness Floella Benjamin (Liberal Democrat)
Vice Chair	Baroness Jane Bonham Carter (Liberal Democrat)
Vice Chair	Lord Ed Vaizey (Conservative)
Vice Chair	Rupa Huq MP (Labour)
Vice Chair	Helen Grant MP (Conservative)
Former Vice Chair	Tracy Brabin (Labour)
Officer	Kim Johnson MP (Labour)
Officer	Marsha De Cordova MP (Labour)
Officer	Giles Watling MP (Conservative)

With thanks to the APPG's sponsors: King's College London, University of Edinburgh, the Paul Hamlyn Foundation and NBCUniversal. The APPG's work is also supported by the Creative Industries Policy and Evidence Centre (PEC), the Creative Industries Federation and Marie Claire.

The research project was assisted by a Scientific Committee that included: Professor Sarah Atkinson; Dr Roberta Comunian; Dr Virginia Crisp; Dr Joanne Entwistle; Dr Jonathan Gross and Dr Wing-Fai Leung from the Department of Culture, Media & Creative Industries and Dr Ruvani Ranasingha from the Department of English, Faculty of Arts & Humanities, King's College London; Beatrice Pembroke, Executive Director, Culture, King's College London, and Hilary Carty, Director of Clore Leadership.

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EXECUTIVE SUMMARY

The All Party Parliamentary Group (APPG) for Creative Diversity was set up in 2019 to identify and tackle obstacles to equity, diversity and inclusion (EDI) in the UK's creative sector. Despite enormous goodwill, good intentions and decades of work by activists and EDI leads, the UK's creative and cultural workforces still do not reflect the diversity of the UK population. Indeed, the most powerful positions in the creative economy are still some of the least diverse.

For real change to happen, EDI needs to come out of the margins and into the spotlight. There is a business imperative as well as a moral one. The disruption caused by COVID-19 have reminded the country, and the world, of the importance of culture and creativity to our lives. The moment of rebuilding offers the opportunity to create a more equitable cultural sector and a more equitable world.

In response to these issues, the APPG has worked with academics from King's College London and the University of Edinburgh, with support from Paul Hamlyn Foundation and NBC Universal, to produce the *Creative Majority* report. *Creative Majority* provides the tools to support action for change. The report is based on an extensive review of literature, from fields as diverse as medicine, science, technology, engineering, maths, education, and management studies. It offers evidence of practices to support diversity that work. This review of the specific and sometimes limited academic literature is brought into dialogue with lived experiences and examples of effective action from within the creative and cultural industries. Together, the two strands of the research project represent a call to action, for leadership and collective responsibility to support both immediate and long-lasting change.

The report is organised around five headline guiding principles that provide a framework for good and effective practices in recruiting, developing and retaining a diverse creative sector. These five As should act as benchmarks for anyone wanting to see results in EDI.

Ambition reflects the need for EDI to be addressed by everyone, at every level, and put at the heart of business, funding and commissioning plans.

Allyship provides the essential conditions for EDI to flourish, and ensures all voices are heard.

Accessibility provokes questions about who is not able to participate and why.

Adaptability provides practical tools for the application of effective practices.

Accountability promotes ways to ensure change happens, lessons are learned and shared, and actions are adapted accordingly.

The As are not a five-step guide to success. There is not yet enough evidence from any sector to say what works every time.

The sheer range of sectors and types of organisation within the creative economy means having a single approach to supporting diversity is impossible. A single report, as *Creative Majority* demonstrates, cannot solve all the inequalities that exist within our cultural and creative industries. Indeed, relying on one report or relying on one neat organisational or sector change is to miss the point of the research literature, the current effective practice and the voices of campaigners.

Instead, the As provide a cycle through which policy makers, organisations, small businesses and individuals can repeatedly navigate – learning and listening, changing and adapting – and make progress towards effective practices that will make the creative and cultural industries more inclusive.

This report represents a challenge and represents a demand. It offers a chance for policymakers, along with organisations and businesses, to step up and to *lead*.

We need bold and visionary leadership to support diversity in the creative economy. As our report shows, the challenges are great. Yet, bold and visionary leadership will reap the rewards of a diverse workforce and audience. It is a challenge to which we need policymakers to rise.

THE FIVE AS POLICY RECOMMENDATIONS

AMBITION

For government:

- **The Department for Digital, Culture, Media and Sport (DCMS) and Business, Energy and Industrial Strategy (BEIS), along with the Government Equalities Office must do more to educate and inform employers about their responsibilities towards all workers and service providers under the Equality Act 2010**

As our roundtables, and review of the academic literature makes clear, many of the tools needed to foster diversity in the creative economy are in existing legislation. Yet across the differing and distinctive organisations and businesses in the creative economy, more needs to be done to raise awareness of the Equality Act's provisions.

- **DCMS, working with its arms-length bodies such as Arts Council England (ACE) and the British Film Institute (BFI) alongside the devolved administrations and their creative industries policy organisations such as Creative Scotland, should make public funding across the sector subject to strict compliance with the Equality Act 2010.**

Public funding is a powerful tool to incentivise change. It has a variety of forms, from tax incentives to direct investments

or subsidies. Yet it has been under-developed as a means of promoting and supporting diversity. An ambitious strategy of funding incentives should sit alongside any government campaign to raise awareness of the Equality Act and its protections.

- **As recommended by the Arts and Humanities Research Council's Creative Industries Policy and Evidence Centre (PEC), the Government should consider calls for a Freelance Commissioner.**

One of the primary ambitions of this Commissioner should be to improve national data collection on types and structures of self-employment and to ensure resources are distributed more equally to those in different types of employment, including giving freelancers better access to benefits such as sick pay and parental leave. A Freelance Commissioner should also interrogate whether freelancers are overly relied upon in creative sector workforces.

For organisations and businesses:

- **Organisations should monitor employee, workforce, and commissioning data, and set targets to deliver creative diversity. This must include the freelance workforce.**
No matter what the size of an organisation, from the BBC or Netflix through to the smallest microbusinesses in publishing, music, gaming or theatre, being ambitious about diversity is crucial. In this context, target setting is vital for organisations, as is reporting on progress and responses to failure.

- **Give those responsible for EDI time and resources to be proactive in recruitment networks and really get to know the sources of a diverse candidate pool.**
It takes time to build relationships that deliver the right people. It is essential that businesses and organisations understand the challenges faced by potential candidates and employees so that they can be successful in the recruitment process.

ALLYSHIP

For government:

- DCMS should have a plan for creative diversity, published and reviewed annually, with associated key performance indicators (KPIs).

This is especially important for DCMS. Currently its diversity commitment in its Single Departmental Plan is only a commitment to 'promoting diversity across its sectors', rather than a detailed plan for delivering a more diverse creative sector. DCMS can be an important ally and leader by setting a firm and clear commitment to a more diverse creative sector.

For organisations and businesses:

- All organisations should have a plan for creative diversity, published and reviewed annually.

Effective EDI needs an approach that includes all levels: senior management support; commitment from hirers, managers and strategic planners; cultural competence across all employees; and a voice for the marginalised. It is impossible to bring these differing elements together without a clear plan or policy on creative diversity.

- Adopt mentoring and sponsorship programmes.

Our review of the literature suggested mentoring and sponsorship can be highly effective in driving a more diverse workforce. However, there are several issues and pitfalls. As a result, organisations should ensure sponsorship is only done through official channels, with monitoring and accountability built in to promote effectiveness and equality of opportunity.

- Create and fund employee resource groups, and freelancer networks, as a forum for marginalised groups. Listen to them and their recommendations.

Workers, whether present or future employees or freelancers, are a crucial source of experiences and understandings of barriers and discrimination. Yet our review of the literature, along with the roundtables, suggests lived experiences of discrimination are still marginalised in many creative and cultural sectors. Better understanding of how to dismantle barriers and stop discrimination needs organisations and businesses to resource ways of listening to the workforce.

- Develop education and information campaigns around issues associated with discrimination in the cultural industries.

Experiences of barriers and discrimination need to be heard, but they also need to be understood. There is still a great deal of misunderstanding and misperception of issues associated with creative diversity. In this context, organisations and businesses should properly resource education and awareness campaigns.

ACCESSIBILITY

For government:

- DCMS should collate, co-ordinate and disseminate the range of sector guidance and toolkits on supporting access to jobs within the creative economy, for example the Social Mobility Commission's toolkit for the creative industries and recent guidance by BFI, ACE, and Jerwood Arts.

Our roundtables and our scoping work on the policy landscape for creative diversity suggested the existence of a whole range of guidance and toolkits across the creative economy. Whilst this is welcome, it means that organisations and individuals looking for support can find it hard to navigate the range of approaches. A key role for government, and for DCMS as the ministry for creative economy, is to offer guidance on these resources, both signposting to them and synthesising key insights and suggested practices.

For organisations and businesses:

- Offer flexible work, job sharing, working from home and part-time work as default for all positions, or give clear reasons why not.

The pandemic has transformed working life for large parts of society. It has shown how previous barriers to a more diverse workforce, for example for disabled people or parents and carers, can be overcome quickly when the situation demands change. Having seen what is possible, businesses and organisations need to think carefully about working practices and clearly justify roles for which the default is not a flexible and tailored approach to each role and each individual.
- Competence-based approaches to jobs and commissions must become the norm across the sector, replacing informal recruitment practices.

The effective practice examples we heard at the roundtable sessions, along with reviews of the 'What Works' evidence on hiring, suggests practices including formal recruitment; removing organisational branding; performance or work-based assessment of candidates; and clear criteria for hiring decisions are all crucial. Informal networks, hidden decision-making processes and 'gut reactions' still dominate parts of the creative economy, and underpin barriers and discrimination.
- Be proactive in ensuring your workplace is adaptable to those with physical disabilities and those with invisible disabilities.
- Scrutinise your job adverts and recruitment process to discover whether they could be off-putting to certain demographics. Consider removing your name and logo.

- Know your legal obligations as employers to all who operate within the workplace.

These three recommendations reflect the discussions of current practices from the roundtables. We heard several witnesses describe how organisations could be seen as closed and even hostile as a result of not taking seriously legal obligations to be accessible and the more subtle signals that result from organisational branding and recruitment practices. Changing these elements of an organisation can go hand-in-hand, thinking about what legal requirements may be and then using these as a starting point for how an organisation thinks and talks about itself, and how it recruits.

- Do not use unpaid interns. Ensure your contractors do not use unpaid interns. Diversify the pool of candidates you draw from for volunteer work or apprenticeships.

The academic literature is clear that unpaid internships are a significant barrier to entry and to advancement in creative careers. As we heard at our roundtables, we have long passed the point where businesses and organisations can claim ignorance about the legal requirements for internships and the impact on excluding many from workplace opportunities. The effective practice case studies from our roundtable sessions all stressed the need to pay interns and be clear about limiting volunteering opportunities so they are not simply unpaid internships by another name. Larger commissioning organisations must assume responsibility for compliance with this practice with any companies or individuals that they contract.

ADAPTABILITY

For government:

- DCMS should produce guidance for companies on how to interrogate their recruitment practices to make them fairer and inviting for all applicants.

Throughout the APPG's roundtables and research, it has been clear the sectors within the creative economy are keen to be more diverse and open to all. Yet there is still a great deal of confusion about how to adapt and adopt effective practices, or to understand what organisations and individuals need to change. In this context, DCMS could follow the example of the Social Mobility Commission, which has produced guidance on both how to understand social mobility and how to support it within the workforce. DCMS should build on this example for diversity beyond social mobility, to include the characteristics protected under the Equality Act 2010.

- **DCMS should provide financial incentives for companies forming working relationships with grassroots organisations.**

For organisations and businesses:

- **Ensure all employees are put through an inclusion audit to ensure 'What Works' is embedded throughout their careers.**
- **Ensure that managers attend mandatory, quarterly, in depth inclusive leadership and education training.**
- **Equip middle managers with the skills to manage everyone, including understanding how personal characteristics such as disability, faith, sexuality, and more impact on people's lives.**

These three recommendations reflect some of the practical guidance in the research literature and discussed at the roundtables. It is important to stress, as with all of the other recommendations, audits, training, and inclusive management practices will not, in isolation, transform creative organisations. They are an important part of the practical steps to 'What Works', but as both the literature review and roundtable participants stressed, supporting creative diversity demands more than one programme of training or one individual and organisational audit.

- **Seek out relationships with grassroots organisations. Larger organisations should also financially incentivise this with their partners.**

As with Allyship, much of the effective practice we heard at the roundtables was coming from smaller, grassroots organisations. Larger organisations can sometimes be slower to pick up on the most up-to-date approaches, and support for diversity can end up being driven by those in the most marginal positions. As with the recommendation for government, companies should offer clear financial incentives for grassroots organisations to work with larger organisations, to creating mutually beneficial, rather than precarious and exploitative, relationships.

ACCOUNTABILITY

For government:

- **DCMS must coordinate data collection, publication, and target setting across the creative economy.**

There is a wealth of data about diversity in the creative economy. Every year, DCMS publishes workforce statistics. The three national Arts Councils and Creative Scotland, the BFI, and Ofcom collect data, and subsector bodies and support agencies, including Ukie, Creative and Cultural Skills, BAFTA, SOLT, and UK Music, as well as campaigning organisations such as PiPA, Raising Films, and Freelancers Make Theatre Work, all have datasets. In film and TV, Project Diamond has become an important source of understanding data in the industry, alongside annual reports from organisations such as the BBC. Yet there is no central hub for this data and no clear indication if diversity across the sector is getting better or worse. Thus, it is impossible to hold anyone to account. DCMS must take responsibility for diversity data, as part of a new commitment to having a formal policy and KPIs in this area.

- Deliver a Workforce Information Bill by the end of this Parliament in 2024, to increase mandatory pay gap reporting across multiple protected characteristics and to smaller organisations.

Pay gap reporting works, but it is currently too limited.

As recommended by the APPG for Diversity and Inclusion in STEM, a Workforce Information Bill is urgently needed.

The COVID-19 suspension of mandatory reporting must now be revoked and companies required by law to publish intersectional pay gap reports annually.

For organisations and businesses:

- Publish annual data on workforce demographics, along with pay, and pay gap data for key characteristics including gender, race, class, parenthood, and disability.

The roundtables, and the academic literature were clear: data is essential to supporting creative diversity. Data will not be useful if it is difficult to access or hidden. Organisations must commit to collecting and publishing key data as the basis for any creative diversity policy or action plans.

For everyone:

- Accountability is at the beginning, and at the end, of any attempt to support creative diversity. Holding to account is a shared task for workers, businesses, audiences, citizens, and policymakers. Without the demand that our creative cultural industries become more diverse, change will not happen.



CASE STUDY

Alex Boateng, Co-President of O2O7 Def Jam at Universal Music UK

'I grew up in East London around people like Dizzee Rascal and Lethal Bizzle and the emergence of Grime. As a young Black guy from an African background in East London, it was about education, and if that wasn't going to cut through then it was about sport or music. I focused on education, but I couldn't ignore my passion for music so my brother and I both DJed.

'Typical of people in my environment, I had a bit of a frustrating relationship with education until university. And when it came to fast-forwarding and getting into the industry, in DJing and doing pirate radio and raves and there was an economy and there was white labels. I never felt like the industry I saw at the shiny end of it, on Top of the Pops, and pop stars and people that made money. There were moments like Craig David or So Solid Crew or Mark Morrison, but I always felt quite separate from it. That was actually cemented when I got into the industry. My first roles as consultant at labels I felt very intimidated, like I didn't belong, because I didn't see anyone like me. So, it was very challenging to pull out the skill set that I had – that in time I have found is needed, and essential and a big part of the industry. The environment felt very sterile and not one I was used to.'

'I was disappointed that though a lot of the artists were like me – young, Black and grew up in a certain way – the people that were handling the business side of it didn't look like me. After a while, I ended up getting a role as a consultant and even when I was offered a role at a label, I always thought I don't want to work at a major label. I don't fit in these companies, it's not meant for me, it's oil and water. But Island was a special place because of the history of it: Chris Blackwell, Bob Marley – and also again, probably subconsciously, at the time it was run by Darcus Beese, son of Darcus Howe.'

'The fact that it was run by someone who looked like me made it a lot more comfortable. So many people I spoke to in the industry felt like they could never be a president or run a company in the industry because they'd never seen that. I rose to become the president of the Urban division of the company. The next step for myself and my twin is we are going to be running a new label at Universal. I think we will be the only major label Black Presidents in Europe'.

INTRODUCTION

The UK's creative economy contributes almost £13 million to the UK economy every hour, according to government figures (DCMS 2020). In 2018 the country's creative and cultural industries contributed £111.7 billion to the UK, equivalent to £306 million every day. This was up 7.4 percent on the previous year, with growth in the sector more than five times larger than growth across the UK economy as a whole.

Yet the benefits of this economic success are not equally distributed (Brook et al 2020). Straight, able-bodied, white men living in London are only 3.5 per cent of the UK population (Henry and Ryder, 2021). Nevertheless, this small minority still dominates the creative sector, and in particular occupy a vast number of the most senior creative roles. This report is about everyone else: the creative majority, or those who currently occupy a smaller percentage of roles in the creative sector than their number in the population as a whole. In the creative sector, our creative majority are to be found in smaller numbers, often as isolated individuals, on the margins, in segregated spaces, dropping out of the workforce early or not gaining access at all.

The APPG's research partners, Dr Natalie Wreyford and Dr Tamsyn Dent, from King's College London, and Dr Dave O'Brien and Jenny Butterfield from the University of Edinburgh, have spent a year exploring 'What Works' – evidence-based approaches and effective practices that have had a proven positive impact on diversity and inclusion in creative businesses and organisations. This resulting report details the variety of ways that the industry can engage with a wide and diverse range of talent and construct sustainable, inclusive approaches to opportunities and access.

Since those economic impact figures for the creative economy were released, the world has seen unprecedented closure of businesses and organisations due to the COVID-19 pandemic. In the UK there has been a significant reduction in hours worked and large numbers of contract and job losses.

Music, and performing and visual arts have seen the worst job losses, and younger workers and freelance workers have been disproportionately hit throughout the creative sector (Owen et al 2020; O'Brien et al 2021). Throughout this period, culture, whether TV and film, literature, gaming, music, or live streaming, has been an important element of supporting people through the pandemic. However, even at the point where culture has been most crucial to our lives, there are still important exclusions and inequalities.

This report is published as the UK is reopening and relaxing lockdown measures. Cinemas, theatres, arts organisations and heritage sites are opening their doors once more, albeit with some COVID-safe measures still employed throughout the sector for workers and consumers. Although the government's furlough scheme, devolved administrations support policies, and DCMS's £1.57 billion Culture Recovery Fund have all supported the sector, the long term effects of the pandemic are still being calculated.

Early research findings from the Centre for Cultural Value's COVID-19 impact study, working in collaboration with The Audience Agency and the Creative Industries Policy and Evidence Centre (PEC), suggest that the effects of the pandemic have been felt unevenly. Without urgent steps, there is a very real risk that the creative sector workforces could become more unequal. People with disabilities, younger workers, and those who haven't engaged in higher education are amongst the worst hit groups (O'Brien et al 2021), as well as parents, particularly mothers (Wreyford et al, 2021; Raising Films, 2021).

Across the UK's workforce, it is also clear that individuals from a minoritised racial group have also been hit hard (O'Brien et al, 2021). In the arts and entertainment sectors, employment of women from these groups fell by 44 percent, more than any other group in any sector (Trade Union Congress, 2021).

The past year has also seen an unparalleled change in the way many people work. Lockdown has necessitated a move to working from home and collaborating remotely in many cases. New safety measures have been introduced, along with different approaches to working in close contact with others. It is already clear that there are lessons to be taken from lockdown into a 'new

normal' that could help accessibility and work-life balance. More importantly society has seen that change, on a massive scale, is possible in a short time frame.

The same momentum now needs to be applied to equity, diversity and inclusion (EDI). Many disabled individuals and those with caring responsibilities feel that their requests to work from home pre-pandemic have been difficult to obtain, and that it should not have taken able-bodied and childless people to need to do this through the pandemic to trigger a change. This report calls for employers and the government to recognise the diverse needs of their employees so that everyone has a chance to participate fully in creative work.

Both academic and industry research have played an important part in identifying inequalities in creative work. Labour force data, case studies, interview data, and individual stories have been essential in increasing awareness and recognition of the lack of diversity in our creative workforces. However, much of the impact has been to *describe* and *identify* the failure of EDI to change the long-term patterns of inequality and discrimination in the cultural and creative sector (see for example Malik, 2013; Gill, 2018; Kerrigan and O'Brien 2020; O'Brien et al, 2021).

At the same time as research has highlighted problems, campaigners and activists have sought change. Digitally driven global events have inspired high profile movements such as #MeToo and #BlackLivesMatter. In turn, these movements have raised consciousness about discrimination, abuses of power and the need for change. Research and activism, along with the context of the pandemic and its aftermath, has built demand from industry and policymakers to know how best to create and support long-lasting change. From policymakers, including Arts Council England and the BFI, to multinational businesses, such as Netflix, Penguin, and King, and the thousands of cultural and arts organisations that constitute the UK's thriving creative economy, the question of 'What Works' is at the forefront of thinking for a more diverse set of cultural and creative industries.

This report builds on that momentum pointing policymakers and organisations to a pragmatic approach that invites and

promotes effective action. It is the result of a systematic review of existing literature on 'What Works' to actually make workforces more inclusive. It speaks to a sector that is already populated with diversity departments, mentoring schemes, unconscious bias training (Agarwal, 2020) and many other inclusion initiatives. And yet the absence of specific demographic groups from the creative and cultural industries remains (Carey et al 2021a, 2021b).

Even where interventions have been successful, there is often no systematic record of the outcome or impact. The APPG round tables and public consultation illustrated that despite multiple examples of individual interventions, there is an absence of any systemic, industry-wide, approach to inclusion. Sadly, as the discussion of the evidence reveals, we just do not know the answers to key 'What Works' questions in any systematic and well-evidenced way.

The findings are informed by evidence submissions from those already doing the EDI work throughout the UK's creative economy. The richness of this experience is illustrated throughout the report by case studies of best and effective practice and innovative thinking. In bringing these different forms of knowledge and lived experience together, the report builds on the groundwork of grassroots organisations, activists, charities, guilds, support networks, training programmes and other advocates for change who have fought for EDI to be addressed in the UK's creative economy.

There has been an understandable desire to achieve desperately needed change, and certainly, individuals and organisations are testament to good practice and success stories. However, in the academic literature itself, although there is strong evidence of the challenges and barriers to diversity in creative professions, there is little evidence of the interventions that have been undertaken and very weak evidence of evaluated interventions. Therefore, this report draws widely on experiments, and observations, and critically, recorded outcomes of EDI interventions, from fields as diverse as education, medicine and management studies, to bring together evidence of what actually works and also what does not.

Over 40 years ago Naseem's Khan's *The Arts Britain Ignores: the Arts of Ethnic Minorities in Britain* (1978) identified key structures of discrimination and inequality in the state-funded sector. Similar research and policy interventions in that era highlighted gender inequality and discrimination in film and TV (Antcliff, 2005; Galt, 2020; Sims, 1986; Skirrow, 1981). Yet these issues, in their distinct but interrelated parts of the creative economy, are still with us. Similar stories can be told of disability, sexuality, and social class, with the intersection of all of these demographic characteristics an important element of understanding who, and who does not, gets to be a success in our cultural and creative industries.

Almost 15 years ago, the final report of The Equalities Review – the body established to carry out an investigation into the causes of persistent discrimination and inequality in British society – identified three key problems that hold back progress: a lack of agreement about what needs to happen; uncertainty about who should act; and the tools we have for addressing the issues not being fit for purpose (The Equalities Review, 2007). These problems are still with us today.

To address this, the Creative Majority report provides insights from a comprehensive review of existing evidence and recommendations for how, who and where to act for the most effective EDI outcomes.

The report is organised around five headline guiding principles that have emerged from the literature review and evidence submissions: **Ambition**, **Allyship**, **Accessibility**, **Adaptability** and **Accountability**. These five As provide a framework for good and effective practice, and should act as benchmarks for anyone wanting to see results in EDI.

Ambition is at the heart of what this APPG wants to achieve. Equity, diversity, equity, accessibility and inclusion should be front and centre of all aspects of creative work, addressed at every level of an organisation and be embedded in business, funding, and commissioning plans, and strategic planning. It encourages a holistic and intersectional approach to EDI, led from the top and with an understanding of intersectionality.

Allyship speaks to the need for industry change as fundamental to ensure interventions succeed in the long term but also addresses concerns that the existing workforces may have about maintaining high standards and not pushing people out of jobs. It provides a framework for ensuring action on diversifying creative workplaces is a space where all voices are heard, and an understanding that there is not a one-size-fits-all framework.

Accessibility addresses the question of who is able to work in the creative sector, and who has access to the most desirable roles, advocating transparency and inclusiveness at every level. It's also about creating an environment and working practices that are designed for everyone including those with disabilities, those identifying as LGBTQ+, neurodiverse individuals, and parents and carers, as well as ensuring that being outside London and the South East is not a barrier to a creative career.

Adaptability, as will be demonstrated, is one of the primary keys to success for EDI. It's what ensures that change can happen and acknowledges that current systems favour particular types of people and exclude others. It's about practical application of effective practices and provides evidence-based guides and toolkits for organisations of all sizes to ensure interventions are effective in producing lasting change.

Finally, **Accountability** ensures follow through on goals and keeps the issue on everyone's agenda until it is no longer something people have to fight for. Most importantly, it encourages the measuring of EDI interventions and sharing of successes, so that those working in the creative economy can learn from each other and demonstrate what works for creative diversity.

Ambition, **Allyship**, **Accessibility**, **Adaptability** and **Accountability** overlap and interlock. This means that there are clear crossovers and complements between each of the five As. At the same time, it means that what works to encourage and support diversity cannot be realised with just one or two of the key recommendations or insights from any single guiding principle identified within the report.

As the report will demonstrate, the five As are derived from the existing academic research into ‘What Works’, and from the work of EDI specialists throughout the creative economy and further afield. This means there will be limitations, particularly with regard to the most recent innovations within smaller businesses, or by recently created campaigning organisations.

The sheer range of sectors and types of organisation within the creative industries, from individual visual artists or design micro-businesses, through national theatres and galleries, to global film, gaming, TV, and publishing companies, means having a single approach to supporting diversity, even when grounded in the academic literature, is impossible. However, using the findings and guidance contained in this report will provide a starting point for organisations to make meaningful change.

The range of sectors and organisations could be an excuse to give up, given the difficulty of producing a *perfect* set of guidance to support diversity in our cultural and creative industries. Rather, this report represents part of an ongoing conversation, an ongoing set of best practices, and an ongoing set of struggles.

A single report, as the discussion that follows will show, cannot solve all of the inequalities that exist within our cultural and creative industries. Indeed, relying on one report or one neat organisational or sector change or assuming that will be all that is needed is to miss the point of the research literature, current effective practice, and the voices of campaigners.

This report represents a challenge and it is a demand. There is a chance for policymakers, whether at national government level such as at DCMS and BEIS; at sector level, such as within national Arts Councils, Creative Scotland, or the BFI; or within organisations and businesses, to step up and *lead*.

We need bold and visionary leadership to support diversity in cultural and creative industries. As our report shows, the challenges are great. Yet, bold and visionary leadership will reap the rewards of a diverse workforce and audience. It is a challenge to which we need policymakers to rise.

CONTEXT

WHAT IS THE PROBLEM?

The UK’s creative economy has not made use of the diverse talent that exists in the UK. This was one of the key findings of a skills monitor by the PEC (Giles et al, 2020). It was subsequently reinforced by the latest data on the UK’s creative workforce (Carey et al, 2020, 2021b).

Women, racially minoritised people, those with a working-class background, people with a disability, and those living outside of London and the South East, are all significantly underrepresented in the creative and cultural industries, particularly in senior decision-making roles and key creative professions (see for example Bain, 2019; Brook et al, 2020; Creative Industries Federation, 2014; Conor et al, 2015; Giles et al, 2020; Oakley et al, 2017; Randle and Harvey, 2017; and Saha, 2017). This is despite greater financial returns for companies with more women and racially and ethnically diverse workforces (Dixon-Fyle et al, 2020), greater likelihood of innovations and success in international markets (Nathan and Lee, 2013) and higher chances of producing ‘game changing’ hits (de Vaan et al, 2015).

Only 16 percent of the creative workforce are from working-class social origins, compared to just under one-third across the whole UK economy (Carey et al, 2020, 2021b). Class also intersects with other factors to create further disadvantage, so that men from privileged backgrounds are five times more likely to work in a creative occupation than working-class women. Someone with a disability from a working-class background is three times less likely to work in a creative occupation than someone who is privileged and able-bodied (Carey et al, 2020, 2021b).

Geography compounds these issues. London is crucial to the creative economy, yet sector demographics do not reflect the city that is home to much cultural and creative activity. Both Ryder et al (2021), using Ofcom data, and Creative Diversity Network’s most

recent (2020) 'deep dive' into Project Diamond¹ data highlight the gap between London's demographics and the creative workforce.

Finally, in this brief summary of some of the lack of diversity seen in the demographics of the workforce, is the issue of progression and leadership. It is clear from whichever of the most recent research reports are used (e.g. Carey et al, 2020, 2021b; Diamond, 2021; Ryder et al, 2021; ACE, 2021) there is an ongoing problem of diversity in senior and leadership positions across the creative economy.

UNDERSTANDING CREATIVE DIVERSITY

This report deals with issues of EDI in the workplace, and these terms perhaps need some definition and context.

The Equality Act 2010 protects people against discrimination on the grounds of nine protected characteristics: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation. Some organisations include socioeconomic background (Jerwood Arts 2019), and increasingly other characteristics, such as caring responsibilities (Bhutta, 2020), neurodiversity (Universal Music, 2020) and mental health (Wilkes et al, 2020), are also deemed important. Equity is about eliminating discrimination, harassment and victimisation and creating equal opportunities. Diversity is any dimension that can be used to differentiate groups and people from one another and is about striving to empower people by respecting and appreciating what makes them different (Global Diversity Practice 2021). Inclusion refers to practices and the associated effort by which groups and individuals are equally accepted, welcomed and treated (Global Diversity Practice 2021).

Throughout this report we use the terminology to describe racial and ethnic disparities outlined by Milner and Jumbe (2020). They argue that the term 'minoritised', coined by Yasmin Gunaratnum (2003) provides a social constructionist approach which acknowledges people are actively minoritised by others rather than naturally existing as a minority. It provides an

understanding that this social process is shaped by power and that inequalities are rooted in this racial hierarchy rather than skin colour.

The term 'equity' is used in the report where some might expect to see 'equality', and this is deliberate. For example, we understand EDI to mean 'equity, diversity and inclusion'. In the Equality Act 2010, equality is used to recognise that, historically, certain groups of people with specified protected characteristics, such as race or disability, have experienced discrimination. In addition, it argues that these personal characteristics should not result in the individual having fewer choices or chances in their life. Equity, however, goes further and recognises that equality can only be achieved by identifying and then giving people what they need to create a level playing field. Whilst both terms promote fairness, only equity argues for treating people differently depending on their needs.

In addition, we make references to the 'creative industries' the 'creative and cultural industries' and the 'creative economy'. There is considerable debate around defining the creative and cultural industries at a policy and scholarly level (see Nesta 2013; Dent et al, 2020, Gross 2020). Since the late 1990s, policy discourse that emerged from the UK's New Labour government identified the 'creative industries' as an economic celebration of creative and cultural value that intersected with industrial competitive growth. The more recent shift towards the understanding of a 'creative economy' incorporates a broader understanding of jobs, sectors and workforces that are part of a wider ecosystem of social, spatial and economic activity that creates value at multiple levels. The concept of the 'creative economy' includes industries and occupations from across the cultural, creative, digital, tourism and telecommunications sectors to represent the multiple relationships and interactivity between these sectors in the wider creative economy. As our roundtables and broader call for evidence have included submissions from representatives and organisations across the wider creative economy, we have used that term in this report. However, when quoting others or looking at specific sectors or workforces

we have used the terms 'creative and cultural industries', 'creative and cultural sectors' accordingly.

STRUCTURAL ISSUES

Academic studies have been critical of a shift in language from inequality and social justice to a discourse of diversity. Ahmed and Swan (2006), Ahmed (2012), Malik (2013), and Nwonka and Malik (2018), among others, highlight how diversity might hide injustice and conceal organisations' reluctance to engage with key structural and social problems, for example racism, sexism, or homophobia. More recently, scholars have begun to unpick the ways that particular groups are left behind in diversity initiatives (Nwonka, 2020; Cobb and Wreyford, 2020).

These structural issues are related to the nature of creative work itself. Many of the problems encountered by workers in the creative sector are heightened by the huge reliance on project-based workers commonly identified as freelancers, a precarious form of work that has been shown to intensify inequalities (Hesmondhalgh and Baker, 2010; Brook et al, 2020) and been thrown into the spotlight by the COVID-19 pandemic (Florisson et al, 2021).

Freelancers and the self-employed were most likely to have been excluded from direct government support during the pandemic, and the number of freelancers working in creative jobs has decreased significantly, with younger workers and women particularly affected (Florisson et al, 2021). A survey carried out by Freelancers Make Theatre Work (2020) revealed that, for a typical production, 81 percent of the performing arts workforce were freelancers, and 78 percent of the 96 organisations who took part in the survey, reported that they were extremely or very concerned about sustaining and developing a diverse freelance workforce.

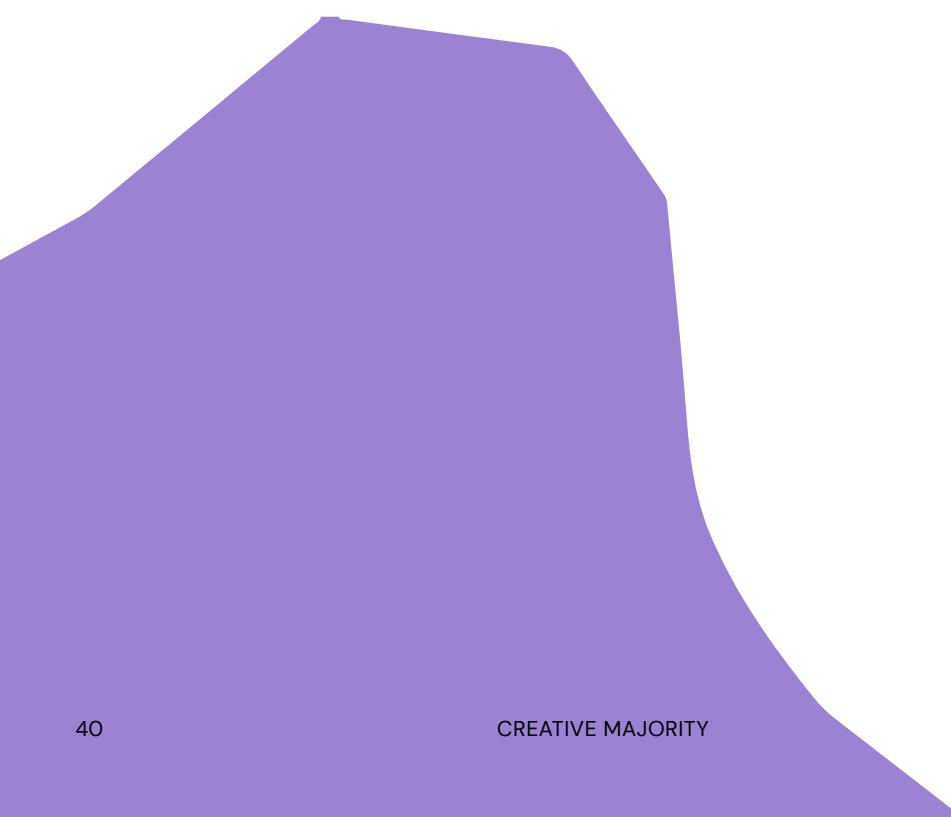
In creative work, it is often difficult to even talk about creative 'careers' (Gill, 2014). The commitment to artistic or creative practice can blur the lines between work and unpaid labour. Indeed, the literature is united in identifying unpaid or 'free' work,

such as internships, as a key problem underpinning inequalities in the sector (see Brook et al, 2020 for a summary).

Project-based work also causes issues in terms of hiring. Often hiring decisions are based on close and closed networks, and 'who you know'. Informal and project-based recruitment favours the already-dominant white, able-bodied, neurotypical, upper middle-class men (see for example Grugulis and Stoyanova, 2012; Wreyford, 2015; Duberley et al, 2017; Scharff, 2017; Cobb, 2020). This 'hiring as cultural matching' (Rivera, 2011; Koppman, 2016) exacerbates both the difficulty of entry into creative occupations and helps to explain the monoculture found in many senior or leadership teams. Underrepresented groups often face a 'one chance' culture, and are expected to be grateful for any opportunity while at the same time being expected to act as a representative for their social group. If they make a mistake not only are their opportunities curtailed, but others might be dismissed by association.

Public funding for the UK's creative and cultural industries is disproportionately London centric. A recent report by the Fabian Society illustrates that 41.4 per cent of all 2018–2022 Arts Council England national portfolio organisations (NPO) funding is assigned to organisations based in London (which has 15.9 percent of England's population) (Cooper, 2020). This is equal to £74.30 per person in the capital, compared to £19.93 in the rest of England. The regional disparities in access to cultural and creative opportunities across participation, consumption and employment have been exacerbated due to the combined effect of austerity based cuts to local government councils and the concentration of private creative and cultural production in London and the South East. These disparities have been magnified as a result of the COVID-19 pandemic.

'I would like policy makers to support any initiative that gets stuff out of London. The big five publishers often talk about opening an office outside of London and what they mean is they will put a desk



in a room in someone else's office in Manchester and say they've got an outpost. It's not a real commitment to getting outside of London, but it looks good. I would really like to see much less looking good and much more being good'.

Kit de Waal, Novelist, Roundtable 10

We have highlighted project-based work as a way to bring several structural issues together. This list is not comprehensive, and key theorists have gone far beyond the issues in creative labour markets to chart structural problems rooted in the idea of artistic or creative genius (Banks, 2017; Belfiore, 2020; Campbell, 2020; Taylor and Luckman, 2020). In turn, this idea is attached to a specific type of person: the white, able-bodied, neurotypical, upper middle-class man (Becker, 2008). In this context, working out what works to support creative diversity, whilst expecting those who potentially benefit from structural inequalities to make changes, is a complex question.

EVIDENCE CONSIDERED

To understand 'What Works', this report is based on the findings of a systematic literature review (Booth et al, 2016) of the evidence on the impact of diversity and inclusion interventions in the workplace. The decision to apply a systematic approach to the literature review was taken in the early stages of the project. The systematic approach was intended as an effective way to scope out and review a large amount of existing research in order to try to reduce any bias in the expertise and experience of the research team.

In order to conduct a systematic review of the literature, the project entered certain search terms into the search engines of both Google Scholar and Scopus, which is Elsevier's abstract and citation database of peer-reviewed literature. A number of relevant terms were entered: 'what works' and then 'diversity', 'inclusion', 'creative', 'culture', 'employment', 'impact', 'industry', 'collective' and 'intervention'. On Google Scholar this produced an enormous list of literature in the millions (see Appendix 1, Table 1), and even when all terms were entered together and citations excluded, the list was still 316,000 entries. Adding the filter 'since the year 2000' still produced 17,900 entries – far too many for the limitations of this project. Limiting the search to one where the search terms appeared in the title made the sample more manageable, resulting in a final list of 198 titles. The same terms were entered into the Scopus citation database and produced 77,998 entries (Appendix 1, Table 1). Entries were limited across subject area, date of publication (since 2000) and to source type (journal articles and book chapters). In addition to these, we collected any additional literature recommended by the scientific committee, through the evidence submissions and roundtable discussions and the research team itself into a third

database, resulting in a further 321 entries. This gave a total of 1,322 books, journal articles and reports.

The next stage of the systematic process was to remove any duplicates. Following this, the abstracts were read and any obviously non-relevant entries were removed. This included any that did not directly consider a diversity or inclusion concern, or where the subject was not related to employment. For example, there were entries relating to medical screening, welfare provision, prison and offenders that were eliminated at this stage.

This left a total of 614 books, journal articles and reports that made up the sample of literature being reviewed (see Appendix 1, Table 2). In the process of reading and reviewing these, some were able to be quickly discarded because a reading of the introduction and conclusion was enough to ascertain their non-relevance. However, some led to additional reading being added, particularly in areas where the research team felt there was a paucity of evidence under consideration or to go to the source for data or information felt to be critical to this report.

The report has been further developed following a series of roundtable discussions with representatives from across the creative, cultural and wider industries and a series of submissions through the public consultation into the question of 'What Works' for diversity and inclusion. A scientific advisory committee of academics from King's College London have acted as a critical friend to the research project.

In total ten public meetings were held where evidence was presented by around 100 contributors. Throughout this report case studies are included from some of those who provided evidence of interventions that had recorded and/or evaluated outcomes. In many cases they also give a voice to the lived experiences of those from underrepresented groups and ensure that the recommendations are rooted in the specific concerns of the creative sector itself. These are included as examples of effective practice and to illustrate innovative ways to implement the recommendations suggested by the literature.

AMBITION

AMBITION

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AMBITION

- UNDERSTAND THAT SHORT-TERM INITIATIVES WILL NOT MAKE A MAJOR DIFFERENCE
- IMPLEMENT IMMEDIATE, MEANINGFUL CHANGE WHEREVER POSSIBLE BY ASKING EXISTING EMPLOYEES ABOUT THEIR WORKING ENVIRONMENT AND PROGRESS
- PUT INCLUSION AT THE HEART OF CREATIVE BUSINESSES
- ENSURE OPPORTUNITIES PROACTIVELY TARGET MARGINALISED GROUPS
- APPLY A MULTI-LEVEL APPROACH
- GIVE THOSE WITH RESPONSIBILITY FOR DIVERSITY A SEAT AT THE TOP TABLE.

'Rather than assuming diversity is a problem to be solved, practitioners of inclusion assume that it is a rich resource to be tapped and enjoyed.'
(Ferdman and Deane, 2014)

The findings contained in this report make an argument for an ambitious and holistic approach to EDI. **EDI must be placed at the heart of creative businesses and harness the diversity of the UK's population.** Moreover, EDI needs to re-attach notions of equity and justice to the term diversity (Ahmed, 2007b) and ensure that the UK's creative and cultural industries are a place of equal opportunity for all.

EDI can no longer be an additional extra, a separate department or something that happens outside of the core day-to-day running of a business or organisation. Piecemeal initiatives that target a particular underrepresented community or social group can reinforce difference and imply that the already marginalised are the ones who need training or help to succeed, and 'bear both the burden of and any hope for change' (Cobb, 2020).

Despite a significant increase in awareness of the need for creative diversity in recent years, and a genuine desire to see things improve, the pace of change has been too slow. Ambitious targets can mobilise action and be a tool for essential culture change (see **Allyship** below), providing the environment to ensure a thorough assessment of existing practices and biases (Vinnicombe et al, 2020). **This report makes an argument for an expansive notion of diversity that seeks out redistributive justice in order to ensure opportunities are actively targeted at what Herring and Henderson (2015) call 'disprivileged' groups.**

'If an Arts organisation decides to engage in this question it has to come from the top. It has to start with the people who run the organisation and who have the responsibility for taking the critical decisions artistically, financially and every other kind, committing to working closely on this issue and trying to do something about it. If it starts at the top then the rest of the company, whether it's a small or a big company, will take the issue seriously. Also, you have to work across the whole company. It has to be an issue for everybody from the Front of House staff to the Actors that you employ to everybody across the whole company'.

David Lan, Theatre Producer, Former Artistic Director, Young Vic, Roundtable 8

CASE STUDY

A VISION FOR WOMEN IN AND VR

In 2020, the virtual reality (VR) content market was forecast to take \$14 billion in revenue. In 2018, research by King's College London and the University of Brighton found that only 14 per cent of UK VR companies had any women directors. King's College London, the University of Brighton and Refiguring Innovation in Games (ReFiG) set about addressing this by facilitating a vision for a future where the immersive sector challenges the status quo of gender imbalance in creative industries and tech, seizing the opportunity to craft VR into an inclusive and healthy sector that learns from the mistakes of other media sectors.

In autumn 2017, a group of women who work in the fledgling UK VR industry came together for two days to explore how VR, as it evolves, can show off our society's best self, with regards to gender equality. Using the Creative Collaboratory Method (Kennedy et al, 2020), this group created A Vision for Women and VR (VWVR). This collective visionary document that brings together the experiences and expertise of women working in this new industry to ensure this transformative media is influenced by both men and women, reflects society, shapes mainstream culture and affects behavioural change.

The vision statement is a set of expectations that address some of the main issues surrounding women and VR. It covers four main areas. 'Representation of the Industry' looks at how VR can ensure it is an inclusive and welcoming place for all who might consider a career in VR and sets up a series of expectations. 'Roles and Teams' cautions about falling into stereotyped assumptions based on gender or other personal characteristics. 'Products and Commissioning' addresses the dire need for tech creators to both design and market their technical products and merchandise as gender neutral and with equal resources. 'Industry Culture' argues for empathy for workers with caring responsibilities and zero tolerance for sexual harassment or other misconduct.

VWVR sets out an ambitious, proactive call for those already working in the sector and in aligned industries to work at every level to ensure that as it grows, the immersive sector does not follow other creative media, but ensures all opportunities are inclusive and the workforce remains as diverse as the UK population. It provides benchmarks and expectations, putting EDI at the heart of all working practices and arguing for vigilance in ensuring it remains central to VR business and products.

www.vwvr.org

The Global Diversity and Inclusion Benchmarks (O'Mara and Richter, 2017 see box over page) suggest that companies start by setting a target for the outcomes that they want to achieve. They then caution that the scope of issues and the dimensions to be considered to achieve their goals are broader than many realise, and require significant competencies that may not always be found within an organisation. The Benchmarks recommend a small team of internal and/or external specialists work with senior personnel to develop a strategy; that the goals, strategy and impacts are regularly measured and assessed; and, if necessary, the goals and strategy are reworked.

'Sometimes as D&I Leaders everybody wants us to give the good news, or give bad news in a really palatable way. When you get external consultants to come in they can hold a mirror up to the organisation and actually tell the real truth and actually showcase what employees are really feeling'.

Wincie Knight, Senior Director of Global Inclusion Strategy, ViacomCBS, Roundtable 1

Global Diversity and Inclusion Benchmarks: Standards for Organizations Around the World O'Mara and Richter (2017)

These approaches show the vast scope of the D&I field:

- **Competence: Improving skills, knowledge, and ability**
- **Compliance: Complying with laws and regulations**
- **Dignity: Affirming the value and interconnectedness of every person**
- **Organisation development: Improving organisational performance**
- **Social justice: Treating people equitably and ethically**

A MULTI-LEVEL APPROACH

- **Effective EDI needs an approach that includes all levels: senior management support; commitment from hirers, managers and strategic planners; cultural competence across all employees; and a voice for the marginalised.**

Evidence from education research suggests that increasing diversity requires a 'multi-level approach' (Stephens et al, 2020) where inclusion is tackled in several areas at once. This means reducing the bias of individuals and the companies and organisations they work in at the same time, since working and recruitment practices can still cause exclusion even when the

individuals themselves are not biased. For effective change, EDI must stay on the agenda at all levels, keeping it in front of key stakeholders until it is no longer an issue (Heffes, 2009).

Locating responsibility for diversity, in the form of diversity leads or diversity councils, has been shown to result in significant gains for women and racially minoritised people in managerial positions (Kalev et al, 2006). Without these, short-term initiatives aimed at reducing individual bias, such as diversity training, made very little difference to inclusion (Kalev et al, 2006). In fact, diversity training has been shown to activate bias rather than reduce it (Kidder et al, 2004; Bohnet, 2016) and can have a negative effect on the promotion of those from a racially minoritised people (Krawiec, 2003).

Research from management studies indicates that structural and status divides between those responsible for overseeing diversity recruitment and those who make the final hiring decisions are a key barrier to the failure of diversity programmes (Riviera, 2012). It is therefore important that those responsible for overseeing improvements in workplace diversity have authority and participate in the hiring decisions right up to the end of the process. If those with a responsibility for EDI are separated from those involved in the day-to-day business of their company or institution, then EDI activities risk being little more than impression management, having the appearance of being committed to including marginalised groups while the hiring of revenue generating professionals remains unconnected to EDI concerns (Riviera, 2016).

CASE STUDY

NBCUNIVERSAL

Established in 2017 as a D&I department for the feature film industry by Universal Filmed Entertainment Group Chairman Donna Langley, Global Talent Development and Inclusion (GTDI) expanded in 2020 to add television and streaming. GTDI's film programmes and initiatives have shown consistent growth that has led to real institutional change across the studio and throughout the industry.

The Universal Writers Program is a paid programme for film screenwriters who incorporate multicultural and global perspectives in screenwriting. The Universal Directors Initiative champions women and other underrepresented directors by creating access and awareness amongst the studio's production executives, filmmakers and producers. Participating directors are sourced from Sundance Institute's Momentum Fellows, AFI's Directing Workshop for Women, The Geena Davis Institute-led Bentonville Film Festival Foundation's See It Be It, Be It Filmmaker Fellowship, American Black Film Festival and Los Angeles Latino International Film Festival. 51 per cent of film alumni have gained career momentum (64 percent of these are women), and half of their credits are with NBCUniversal.

Writers on the Verge is an annual programme to develop and strengthen the writing skills of underrepresented groups. Upon completion, writers are considered for writing assignments on NBCU television series. Female Forward and the Emerging Directors Program provide shadowing opportunities for women and those from other underrepresented groups on series, and develop relationships with executives and producers involved in the hiring process. Both provide a guarantee to direct at least one NBCU television episode.

The Universal Animation Writers Program is a one-year paid programme, in partnership with DreamWorks Animation, Illumination, 1440 Entertainment and Universal Kids. The Universal Composers Initiative identifies artists from both traditional and unconventional backgrounds that possess unique, global perspectives they can translate into distinctive musical expressions.

Notable NBCU alumni include: Amie Doherty who scored Focus Features' *The High Note* and DreamWorks Animation's upcoming *Spirit Untamed*. Leon Hendrix III will co-write and executive produce *Cointelpro*, a drama in development at Peacock. Jenny Hagel was hired as showrunner for *The Amber Ruffin Show* and also writes for *Late Night with Seth Meyers*. Maya Houston was staff on The CW's *Batwoman*. Katie Locke O'Brien directed episodes of *Kenan*. Chelsea Davison was hired as the head writer for *A Little Late with Lilly Singh*.

A SEAT AT THE TOP TABLE

- **Support from senior management and at board level significantly improves the chances of success in EDI initiatives. Those responsible for EDI should have power at the top of the organisation and EDI should be at the core of all business activities.**

'These discussions shouldn't be started by junior or diverse members of your workforce, they have to come from senior management. They are the people who set your culture'.

**Charlie Harris, Senior Producer,
Sega Europe, Roundtable 3**

Like most organisational change, top management support is the most important predictor of success (Bassi and Russ-Elf, 1997). Research on change agents shows that senior leaders are effective especially where they are not seen as belonging to the group that they are advocating for, as it removes any accusation of self-interest (Kelan, 2020; De Vries, 2015). As white, able-bodied men from higher socio-economic backgrounds are more likely to be found in positions of power and influence in the creative sector, they are also best positioned to bring about change if they can recognise their own privilege (De Vries, 2015; Brook et al, 2020).

Changing leadership has further benefits in terms of supporting and developing inclusive organisations. For example, firms with gender-diverse leadership have been shown to be more likely to offer LGBTQ+-friendly policies (Cook and Glass, 2016). Dr Joanne Entwistle of King's College London told the APPG that since Edward Enninful took over as editor of *British Vogue*, there has been an increase in the number of Black models on the cover², indicating that a leadership that understands diversity beyond face value can make impactful changes happen quickly.

'At the highest level you need to have executive buy-in. You need to have a champion within the organisation who is senior enough to prioritise this. Once you have that, it's a matter of doing some very tactical things. From an inclusiveness perspective, visibility is the thing I've seen work the most directly. The more visible different groups are within an organisation, the more included they tend to feel. The second thing is setting up employer resource groups, setting up affinity groups for people with diverse backgrounds, which gives them an opportunity to have conversations that they wouldn't normally have and surface resources that might otherwise go unnoticed'.

Alykhan Kaba, Business Lead, Office of the CMO, Activision Blizzard, Roundtable 1

A study by Deloitte University Leadership Centre for Inclusion, in collaboration with the Billie Jean King Leadership Initiative, showed that companies who do not adopt more inclusive policies and practices risk becoming unattractive to younger groups. By 2025 those born after 1980 will make up a significant proportion of the workforce, and evidence suggests that this cohort views diversity and inclusion as a necessary business strategy essential for innovative and rewarding work (Smith and Turner, 2015). Younger cohorts do not see diversity as a moral imperative to be inclusive of different demographics; rather diversity reflects younger cohorts understanding that organisational culture should have respect for individual identities and experiences (*ibid*).

'Diversity is a variety of cultures and perspectives working together to solve business problems'.
(Smith and Turner 2015, p8)

EQUALITY AND THE LAW

- The Equality Act 2010 offers an important resource to support and encourage creative diversity**

Our roundtable participants described key failings in the hiring process across the creative and cultural industries. Although hiring is intended to ensure candidates are judged fairly on merit and their suitability for the job, in practice there is much evidence to say that recruitment processes rely heavily on subjective judgements (Goldin and Rouse, 2000; Wreyford, 2015). Hiring is too often a form of 'cultural matching' (Koppman, 2016) and led by 'cultural fit' rather than 'culture add'. Similarity to individuals making hiring decisions, rather than fairness and merit, are rewarded. In turn, this process undermines hiring and commissioning attempts to recognise talent and hard work (Banks, 2017; Littler, 2017).

'In most of these industries there's a kind of historical legacy of who's done this kind of work in the past and how they've been able to embed, even institutionalise, their own ways of being that still, in the present, are able to shape taken-for-granted ideas about who is appropriate to promote and progress, and that's basically the legacy of white, privileged men in this country in almost every elite industry. What's being valued is a misrecognition of merit that tilts in favour of behavioural codes and forms of self-presentation that dominant groups and yes,

people from privileged backgrounds but also this is hugely racialised and gendered, around acceptable ways of being in the workplace'.
Sam Friedman, Associate Professor of Sociology, London School of Economics and Commissioner, Social Mobility Commission, Roundtable 7.

In the UK, treating one person more favourably than another because they have a protected characteristic is unlawful under the Equality Act 2010³. The Equality Act's nine protected characteristics allow for positive action to encourage and train people from underrepresented groups, such as targets, but not for positive discrimination, such as quotas.

The Act legislates against employment policies that affect one group of people disproportionately. However, very few people are in a position to challenge this, particularly when applying for work, and particularly in the creative sector where reputation and on-going relationships are a key aspect of securing future work (Blair, 2001; Brook et al. 2020; Scharff, 2017; Wreyford, 2018).

At the APPG's evidence roundtables, some of the discussion of the legislation focused on how difficult it was to enforce. Examples include the way that it is unlawful to discriminate against women who are pregnant or on maternity leave, but in reality one in nine pregnant women lose their job (Bearly, 2021).

Sara Whybrew, Director of Policy and Development at Creative and Cultural Skills,⁴ an organisation working to create fair and inclusive opportunities for young people within the creative and cultural sectors, believes that employers need to be educated about their legal obligations to all workers and service providers, not just employees, as many are not even aware that they are contravening the law.⁵

'There's a strong sense that everyone who is at the top is there because they are the best people for the role and that's very damaging because it prevents us from looking for talent elsewhere. In music, particularly classical, there's a sense that the artform has reached a pinnacle, that it could not possibly get any better than it already is. Again, that is very dangerous because it robs one of the key drivers for diversity and inclusion, which is to make the art form better. There isn't the drive to bring new people in to change things and to push a more creative output or a better creative output'.
Robert Adediran, EDI Consultant and Former Executive Director, London Music Masters, Roundtable 1

CASE STUDY

RAISING FILMS

Raising Films is a UK-based campaigning and community organisation that addresses workplace inequality in the screen sector by illustrating the issue of care as a barrier that prevents many women screenworkers from pursuing their careers.

The organisation was founded in 2015 by a group of filmmakers who wanted to start a conversation about being a parent, carer and a filmmaker. Initial conversations developed into an online presence, a blog that invited contributors to share their experiences of screen labour and care and has now evolved into a campaigning organisation and community that provides training and support for carers/creative workers and commissions independent research to inform and lobby for structural and cultural change.

Since their first research report *Making It Possible* was published in 2016, Raising Films have commissioned a series of investigations into the impact of caregiving responsibilities on screen workers. In 2017, Raising Films published the *Raising Our Game* research report, which addressed the absence of a robust accountability framework and its impact on workers in the UK screen sectors. The report included a series of targeted checklists aimed at four levels of engagement: individual workers; employers of productions, singular and short-term projects; companies and organisations across both the commercial and public funded sectors; and finally guilds, standards and schemes. These checklists provide relevant information on the Equality Act 2010 and other relevant work-based legislation with targeted recommendations for the employment models of the screen sector. This sector-appropriate application of the relevant workplace legislation provides a necessary HR intervention and tool for a sector that has a critical lack of HR support and knowledge.

www.raisingfilms.com

Discussions of the Equality Act during the roundtables suggested that some of the tools to support creative diversity are already within the hands of policymakers, funders, and creative organisations. However, more leadership needs to be shown on explaining both the responsibilities, as well as the opportunities, for creative diversity that are contained within the Act.

Policy recommendations for Ambition

THE FIVE As POLICY RECOMMENDATIONS

AMBITION

For government:

- The Department for Digital, Culture, Media and Sport (DCMS) and Business, Energy and Industrial Strategy (BEIS), along with the Government Equalities Office must do more to educate and inform employers about their responsibilities towards all workers and service providers under the Equality Act 2010

As our roundtables, and our review of the academic literature makes clear, many of the tools needed to foster diversity in the creative economy are in existing legislation. Yet across the differing and distinctive organisations and businesses in the creative economy, more needs to be done to raise awareness of the Equality Act's provisions.

- DCMS, working with its arms-length bodies such as Arts Council England (ACE) and the British Film Institute (BFI) and the devolved administrations and their creative industries policy organisations such as Creative Scotland, should make public funding across the sector subject to strict compliance with the Equality Act 2010.

Public funding is a powerful tool to incentivise change. It has a variety of forms, from tax incentives to direct investments or subsidies. Yet it has been under-developed as a means of promoting and supporting diversity. An ambitious strategy of funding incentives should sit alongside any government campaign to raise awareness of the Equality Act and its protections.

- As recommended by the Arts and Humanities Research Council's Creative Industries Policy and Evidence Centre (PEC), the Government should consider calls for a Freelance Commissioner.

One of the primary ambitions of this Commissioner should be to improve national data collection on types and structures of self-employment and to ensure resources are distributed more equally to those in different types of employment, including giving freelancers better access to benefits such as sick pay and maternity pay. A Freelance Commissioner should also interrogate whether freelancers are overly relied upon in creative sector workforces.

For organisations and businesses:

- Organisations should monitor employee, workforce, and commissioning data, and set targets to deliver creative diversity. This must include the freelance workforce.

No matter what the size of an organisation, from the BBC or Netflix through to the smallest microbusinesses in publishing, music, gaming or theatre, being ambitious about diversity is crucial. In this context, target setting is vital for organisations, as is reporting on progress and responses to failure.

- Give those responsible for EDI the time and resources to be proactive in recruitment networks and really get to know the sources of a diverse candidate pool.

It takes time to build relationships that deliver the right people. It is essential that businesses and organisations understand the challenges faced by potential candidates and employees so that they can be successful in the recruitment process.

¹ Project Diamond is 'a single online system used by the BBC, ITV, Channel 4, Channel 5 and Sky to obtain consistent diversity data on programmes they commission'. It can be accessed at: <https://creativediversitynetwork.com/diamond/>

² Roundtable 2, see Appendix 2

³ The Equality Act can be accessed here
www.legislation.gov.uk/ukpga/2010/15/contents

⁴ www.ccskills.org.uk/

⁵ Roundtable 1, see Appendix 2

ALLYSHIP

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- ACCEPT THAT DIVERSITY TRAINING WITHOUT STRUCTURAL, CULTURAL, AND ORGANISATIONAL CHANGE DOES NOT WORK
- EDUCATE WORKERS ABOUT INCLUSION SO EVERYONE IS FLUENT IN ARTICULATING AND UNDERSTANDING DIFFERENCES IN EXPERIENCE
- GIVE A VOICE TO MARGINALISED GROUPS AND LEARN FROM THEIR LIVED EXPERIENCE
- ORGANISE SPONSORSHIP SCHEMES FOR ALL WORKERS FROM A MARGINALISED GROUP
- CHOOSE SPONSORS WHO HAVE THE ABILITY TO ADVANCE THE CAREER OF THEIR SPONSEE
- MAKE SPONSORS ACCOUNTABLE FOR THE CAREER PROGRESSION OF THEIR SPONSEE.

'When you frame the discussion in terms of things that are more topical, like gender, LGBTQ+, racial identity, people can default into language that is in the newspapers. So we give them a framework of allyship, and that has yielded some results. So, for example, someone may have cancer and you would be an ally to them. We started to see a shift in people's awareness and understanding of how being reflective can make them more of an ally. You would never say to someone with cancer that you breakdown and cry more than they do and how hard it is for you to be around someone with cancer, so when someone says they've experienced racism, sexism, or homophobia, you would also listen to them and ask how you can help and how you can show up for them.'

Marvyn Harrison, Chief Growth Officer at BELOVD Agency and Founder of Dope Black CIC, Roundtable 9

One of the main reasons why much diversity training fails is that it lacks follow-through outside of the training environment (Dobbin and Kalev, 2016). It is also critical that those taking part in the training understand why diversity is important and are guided towards a genuine interest in increasing diversity to prevent negative impacts or even a backlash (Stephens et al, 2020).

Increased visibility of issues can signal a disruption of the status quo, which can in turn increase fear in existing workers of how they might be personally affected (Bohnet, 2016). Progress

happens when employers are ready to question their own assumptions and are genuinely curious about reviewing their working practices and recruitment strategies in order to make them more inclusive. (Bohnet, 2016)

'What I rarely see are conversations around diversity that are just about valuing difference in all its guises, so that we nurture a culture that really values difference. The truth is if we increase the percentage of one characteristic over another in the workplace, that doesn't mean that people with that characteristic are getting equal opportunity, it just means they're in the workplace, and I'm not sure that's good enough. Do we just want there to be representation or do we want people to have equal access to all opportunities? I think we want the latter'.

Sara Whybrew, Director of Policy and Development, Creative and Cultural Skills, Roundtable 1

CULTURE CHANGE

- Nuanced understanding of the experiences of marginalised individuals and groups is an essential starting point for change.

Potent long-lasting change requires continuous self-examination, personal change, workplace evaluation, workplace change, never giving up, never getting comfortable with the status quo. (Bassi and Russ-Elf, 1997)

The past few years have seen various creative and cultural sectors forced to confront toxic working cultures in an unprecedented way. Revelations of widespread abuses of power have been brought to light by many women and some men coming forward to share their stories of abuse by powerful men such as Harvey Weinstein, Bill Cosby and Kevin Spacey (Desta, 2020; Durkin, 2018; Farrow, 2017). These revelations, alongside the global #MeToo movement, are still uncovering abusive individuals and workplaces indicating how widespread the problem is (Kale, 2021; Goldbart, 2021). The gaming industry has begun to face up to its toxic culture as a result of #Gamergate (VanDerWerff, 2014) and anonymous accounts such as Instagram's @shitmenintvhavesaidtome suggest that the process of dismantling a culture of silence and turning a blind eye has begun, but there is clearly still a long way to go.

If we want to create a culture where people are not scared to speak their truth, we need to create a culture of allies. If you are a Black man, you need to support your female co-worker when she is calling out sexism. If you are a white woman, support your Black co-worker when they are advocating policies to combat ethnicity pay gaps. And white men, well, you guys just have to support everyone!

(Henry and Ryder, 2021)

Women and members of the LGBTQ+ communities far too often must confront issues of sexual harassment in the workplace (Herring and Henderson, 2015). Workplaces where gendered segregation by job type is common, such as film and TV crews, theatrical crews and in advertising, have been shown to be less proactive in deterring sexual harassment (Herring and Henderson, 2015). Dress codes can inadvertently exclude, such as black tie events that can put off non-binary individuals from attending (Abeyie, 2019).

Educating workers about inclusion on an on-going basis (Heffes, 2009) is less likely to create resentments about EDI interventions. Helping everyone to understand the variety of experiences among people who are less like them disrupts a working culture dominated by the views and values of the majority group (Bond and Pyle, 1998). Some basic examples of creating a more inclusive culture at work include recognising religious holidays and important calendar events from a variety of cultures (Jordan, 1999).

In particular, it is essential to understand that 'norms' are not neutral but have been shaped by the dominant social group (Stephens et al, 2019). It might be difficult for people from a marginalised group to speak about their experiences, especially if they are the only representative of a particular community. A culture of drinking after work, often where opportunities are discussed and relationships cemented, can exclude people who do not drink for religious or faith-based reasons, have caring responsibilities, or even simply have health concerns (Abeyie 2019).

Research from both engineering and education has identified the 'chilly climate' that women may experience when they enter male-dominated fields (Walton et al, 2015), whether as the result of masculine 'ambient cultures', 'subtle behavioral biases' (Ramsey et al, 2013) or even explicit messages that they are unwelcome and do not fit in. Small changes can help, such as employing enough of a marginalised group that a 'critical mass' is achieved (Tandoh-Offin, 2010), or eliminating stereotypical posters, adverts, signs and assumptions (Ramsey et al, 2013).

Without a culture of inclusion and belonging, people in a group that is underrepresented can still feel marginalised even when employed. In turn this can lead to underperformance and individuals being evaluated more negatively. This cycle perpetuates the idea that increasing diversity leads to a drop in standards, rather than understanding that the workplace itself may be anti-diversity (Chamorro-Premuzic, 2020). Feeling that 'you do not quite belong' has been shown to also have considerable impact on those individual's wellbeing and mental

health (Walton et al, 2015). Amir Kabel, Global Director, Diversity and Inclusion at Burberry, called it 'a revolving door', saying that if you bring women or people of colour into your organisation but do not create a culture of inclusion, they will walk out of the door as fast as they came in⁶.

'The diversity issue is a big problem in festivals. It's a shame because it is a popular industry for Black people doing events at university. My honest opinion as to why that is? There is not enough accessibility and there's a lot of difficulty with what it takes to be a part of a live industry. And by that I mean relationships with the councils, relationships with the police, the connotations of certain types of music and specifically Black music, and I think without support a lot of these young people really struggle to get into that world. Quite frankly they are blocked. We've got an amazing team of seven at Strawberries and Creem, super-diverse, both in terms of race and gender, but we made a decision in our third year not to send the Black members of the team go to the venues because all three years we did we were told we couldn't have the venues because the clientele wasn't right. In the three years following we got the venue every year'.

Preye Crooks, Senior A&R Manager at Columbia Records / Sony Music and Co-Founder of Strawberries and Creem Festival, Roundtable 6

Nuance and inclusive cultural competence are important ways of creating an inclusive creative sector. Wheeler (2014, p.553) defines nuance in cultural competence as 'understanding the

background, history, and complexity of the issues at play in the workplace and the world'. Without nuance it can be difficult to understand why apparently small things might have negative effects on an individual's success or happiness in the workplace. Nuance helps recognise daily micro-inequalities that people face. Nuance also helps to not dismiss micro-inequalities as 'just part of the job'. It contributes to the creation of an environment for allyship. Nuance promotes the need to understand how or why some subjects or terms can be offensive, and advocates effective practices such as not grouping different types of people together for convenience.

In the context of nuance, The Female FTSE Board Report 2020, *Taking Targets Seriously* (Vinnicombe et al, 2020) also uses the term 'race fluency' as a necessity for HR professionals and other organisational or project leaders. They define race fluency as 'the degree of confidence and proficiency in understanding and articulating differences in experiences and career outcomes for employees of different ethnic backgrounds' and argue that it should underpin commitments to change. This concept of 'fluency' can be usefully applied beyond questions of racial equality, and clearly offers insights in the context of sectors where other groups are underrepresented.

Women from racially marginalised groups can benefit from sponsorship (see below), particularly if it is from a person who also acts as a role model (Valverde and Brown, 1988), even if this role model is a racially minoritised man, or a white woman. This may indeed be necessary because of the lack of women of colour in more senior roles in so many creative professions. It is less common to see white men mentoring, promoting or employing racially minoritised women, something that has been evidenced in both American education administration (Valverde and Brown, 1988) and UK film production (Cobb and Wreyford, 2021). As already discussed, privileged white men still hold the majority of positions of power in the UK's creative and cultural industries, and therefore healthy culture change would see more of them providing sponsorship and guidance to those unlike themselves.

'When we started the campaign around disability and actually creating a dialogue, the level of lack of understanding and perception and the biases people have takes over everything. The first thing that my CEO came back to me with was: 'This is going to cost money - we have to adapt all our offices'. That perception is a myth because over 80 per cent of disabilities are hidden. They've got nothing to do with wheelchairs or anything like that. So there's a lack of awareness and fear of the unknown. Somebody came out to their manager as autistic, and he didn't know how to handle it. He didn't know how to have a conversation. That level of compassion and emotional intelligence of how to respond to somebody opening up to you completely paralysed him, so that stops people short of actually addressing the situation in the workplace'.

Faizah Tahir, Head of Diversity and Talent Development, OSTC, Roundtable 9

THE RIGHT KIND OF TRAINING

- **Diversity training alone will not solve the problems facing cultural and creative industries.**

Diversity training doesn't work in organisations who do not create a culture for change through a tangible commitment to equality (Jordan, 1999). Research from the field of work and organizations show that most current diversity training has little or no effect on the careers of women and people from an underrepresented ethnic background (Dobbin and Kalev, 2018).

A meta-analysis of 426 studies of unconscious bias and explicit bias training found very weak effects. Anti-bias training can in fact activate stereotypes, reinforce them, or make people think they've done enough just by completing the training (Dobbin and Kalev, 2018). Worse still, diversity training has been shown to make people angry and resentful and increase hostility to marginalised groups (Dobbin and Kalev, 2016).

Psychological research has identified key strategies for reducing an individual's biases. These include increased interaction with people from different backgrounds or social groups (Dobbin and Kalev, 2018), an understanding of moral licensing (Bohnert, 2016) and ensuring multiculturalism is framed as inclusive of the majority culture (Dobbin and Kalev, 2018). Research from education also suggests that mandated training can do more harm than good, but the right kind of training interventions can markedly increase diversity (Dobbin and Kalev, 2018).

Similarly, training schemes that target already marginalised groups as if they are somehow the problem are also ineffective. Sir Lenny Henry and Marcus Ryder explain why training as a strategy to solve diversity in film and television does not work to progress people from a racially minoritised group into jobs and careers: 'Separate diversity training schemes essentially devalue the entire process by creating a subset of candidates requiring 'remedial' attention. ... they create the appearance of doing something, while simultaneously doing absolutely nothing to improve diversity' (Henry and Ryder, 2021, p47-48). Indeed, they call it 'the infantilisation of the Black, Asian and minority ethnic workforce' (p.56).

'What Ukie does every single year alongside Games London is they support a moving photo exhibition called Ensemble. What Ensemble does is bring together people of Black, Asian and minority backgrounds and showcase the work they've done and that's led to people's careers being enhanced and a personal satisfaction for me of seeing people who look like me and are doing really well in the industry'.

**<https://games.london/ensemble/> Anderona Cole,
Former Policy and Public Affairs Officer, Ukie,
Roundtable 3**

Tools for reducing bias in the workplace:

- Increase intergroup contact.
- Counter stereotypes.
- Perspective-taking.
- Try reverse mentoring: giving a voice to underrepresented groups through pairing them with executives.
- Create diversity task forces, bringing together people from different specialisms and at different levels.

CASE STUDY

FROZEN LIGHT GIVING EVERYONE A SEAT AT THE TABLE

Frozen Light is an innovative charity and theatre company that creates multi-sensory theatre productions for audiences with profound and multiple learning disabilities (PMLD). Over the past seven years, Frozen Light has created eight theatre productions, toured them to over 70 different venues across the UK and performed over 500 shows. In 2016, they were the first company ever to tour a show specifically accessible for audiences with PMLD to the Edinburgh Festival Fringe. Their last production, *The Isle of Brimske*, toured extensively throughout 2018 and 2019 and was seen by more than 1,700 people. In 2021 they are premiering two new shows: an outdoor installation and their fifth touring production, the multi-sensory sci-fi extravaganza, 2065.

'... they show perfectly how theatre can and should push the boundaries and be a place of accessible exploration and inclusion for all.'
Opening Night

When performing in mainstream venues Frozen Light provides training to enable staff to understand how to create safe, warm and welcoming spaces for audiences with PMLD. Frozen Light also shows venues and festivals how to market themselves successfully to the PMLD community. This work requires mapping and contacting day centres, learning disability organisations and SEN schools to reach this audience, with more than 50 per cent first-time theatre goers. They seek to ensure that all communities are represented in the leadership and decision making forums of cultural organisations, and are welcomed into accessible arts spaces and venues.

In 2020 Frozen Light proactively recruited trustees from communities underrepresented within its governance, including people who self-identify as disabled or from Black, Asian and ethnically diverse communities. Frozen Light is positive in its messaging to applicants, clearly communicating that they want everyone to feel welcome to apply, especially people who are neuro divergent, D/deaf, disabled and/or, from ethnically diverse backgrounds. They provide recruitment information in a range of formats, including Easy Read, video and audio and welcome people applying using the format that suits them.

They guarantee auditions and interviews to applicants from communities underrepresented in the current workforce. They use tools such as Inc Arts Unlocked⁷, that are designed to support organisations to bring their anti-racist commitments to life in arts workplaces, to develop a more inclusive recruitment process and seek the advice of critical friends to guide the recruitment processes and analyse progress. They have a space reserved for a freelancer on the board to ensure they have a role in decision making.

Frozen Light has an explicit commitment in all funding applications to reserve places on training courses for artists who are neuro divergent, D/deaf, disabled and/or who are from ethnically diverse backgrounds. All participants are paid a minimum of £120 per day and provided with transport and accommodation to prevent cost being a barrier to participation.

GIVING A VOICE TO THE MARGINALISED AND LIVED EXPERIENCE

- **The norm of a privileged, heterosexual, cisgendered and able-bodied white man must be challenged and overturned.**
- **Grassroots and campaigning groups need to be made part of a sustainable infrastructure for the creative sector.**

Richie Booker, Diversity and Belonging Lead at Hearst Europe, argues for what he calls 'considered representation', where marginalised people are not just in the room, but given a platform to speak. Employee support groups and networks have been shown to be effective in giving LGBTQ+ individuals a voice (Kerrigan and O'Brien, 2020), but they require people to feel able to be open about their sexuality (Colgan and McKearney, 2012), something which is not always safe, productive or desirable for the individuals involved (Kerrigan and O'Brien, 2020). Charlie Harris, Senior Producer at Sega Europe encouraged companies to give underrepresented people a chance to form a community and be given a budget to do so. Then, she said, senior sponsors and allies need to make time to listen to their recommendations and their concerns⁹.

Concealment is not an option for those who begin transitioning (Rudin et al, 2014), and they are very likely to suffer discrimination. To these workers, toilet access is an important issue and reducing sex-segregated facilities can be an important signal of inclusion to all forms of gender expression (Rudin et al, 2014), as can normalising and encouraging the practice of volunteering personal pronouns (Kang and Kaplan, 2019).

Alasdair Henderson, Global Director, HR Business Partnering at BAM Nuttall, described the stages of maturity he had witnessed in employee network groups, in particular the Women in Science and Engineering Group at BAM Nuttell (WISE at BAM):

'It's interesting when you watch networks mature. They form and tend to be members of the group itself, and discuss the topic of the group and what the issues of being part of that community is. Then they step through a phase where they become more open

and for example we have plenty of men in our WISE at BAM group. That changes the nature of the conversation in a very helpful and positive way. And the third stage of maturity we see is when those groups stop talking uniquely about the issues of the community and start talking about business issues and giving the business perspectives from that community and that's when they start to become really effective and start to influence board thinking and the business decisions we make'.¹⁰

'Organisations need a thorough grounding in the social model of disability. People and organisations need to be moved away from a medicalised way of thinking about disability, which is essentially a deficit model that is about what disabled people can't do. It's about making assumptions about what disabled people can do and how well, or not and therefore the kind of work that we may or may not produce and where that might fit within a programme. So a really thorough grounding in the social mobility model of disability gives people working in theatres a vocabulary, the confidence and actually the mandate to engage in some really creative problem solving. And it puts the responsibility where it belongs. Disabled people are not disadvantaged or vulnerable; we are made disadvantaged and vulnerable. And it releases people from believing they have to have knowledge of medical conditions'.

Michèle Taylor, Director for Change, Ramps on the Moon and Disability Equality Consultant, Roundtable 8

Richie Booker described a racial and gendered segregation seen in the publishing industry that is recognisable in other creative sectors: men and women from a racially minoritised background sitting at the bottom of the career ladder doing front-facing jobs, with little chance for promotion.

This contrasts with a middle management that is dominated by white women and white men holding most of the positions at the top of the tree.¹¹ These white men hold most of the hiring power and consider an ideal worker to be someone most like them, most frequently a white man with no caring responsibilities or other demands on his time (Kelan, 2008; Friedman and O'Brien, 2017; Brook et al, 2020; 2021).

Normalised and problematic perceptions of women as potential caregivers decreases their value within the creative workplace (Dent, 2019; Wreyford, 2018). Women from a minoritised racial background are doubly disadvantaged when held up to a white male 'ideal' worker model. Research from education shows that certain groups of women lack role models, mentors or sponsors to guide them through the socialisation process that moves individuals into the most desirable positions, and often end up in dead-end jobs with no prospects as a result (Allen et al, 1995; Ingram and Alen, 2018; Stephens et al, 2019). Indeed the evidence suggests that these women can be employed in a tokenistic way (Allen et al, 1995; Cobb and Wreyford, 2021) and receive different treatment, often being assigned to limited opportunities because of their racial background (*ibid*).

In *Access All Areas* (2021), Sir Lenny Henry describes his realisation that to survive in television you were expected to 'dispense with your Black working-class taste and align more with your boss's preferences' (p.35). *Rethinking Diversity in Publishing* (Saha and van Lente, 2020) argues that publishers fear that books written by writers of colour are too niche and worry that they will not appeal to their assumed current core audience of white, middle-class women. The report urges publishers to challenge their assumptions and engage with more diverse audiences. Novelist Kit de Waal – who crowd-funded and produced *Common People* (2019), an anthology of working class

writers – attributes the success of her online book festival *Big Book Weekend* (which was attended by 117,000 people) to targeting the panels and events at ‘seldom readers’:

‘We didn’t go to the people who would go to the festival anyway. We said we would ignore those people because they’re going to come whatever you do. We targeted people who are seldom readers – people who buy one book a year, probably at Christmas, probably for someone else. We made the subject relevant to people who don’t buy books. We made the titles, not ‘come and hear Kit de Waal talk about her latest novel’ but ‘come and hear someone talk about food poverty’, ‘come and hear someone else talk about why we love liars’. So we didn’t mention the names of authors, which is excluding to many, many people. I think the industry has a responsibility to readers that they don’t acknowledge, and the people that don’t read and the people that are excluded from reading’.¹²

Much of the work of giving voice to the marginalised within the creative and cultural industries is precarious. There are a number of small-scale, grassroots organisations, campaigning groups and even individuals who are working to address issues of inequality in the creative sector, including Parents in Performing Arts (PiPA), Raising Films, Stage Sight, Frozen Light and Inc Arts. Many of these organisations have produced their own research on inequalities within the creative workforce (Dent, 2020) and submitted evidence to the APPG’s public call. These sorts of smaller and grassroots interventions were some of the first to mobilise to make clear that the COVID-19 pandemic was having an unequal impact on the creative workforce. Many of these organizations and groups are underfunded or operating on a voluntary basis, and are therefore vulnerable and lack sustainable support.

Thus, structures and organisations set up to give voice to marginalised groups, in situations of real emergency within the creative sector, are precariously funded and dependent on extra work and goodwill. For a better understanding and awareness of the issues raised by high-profile voices such as Kit de Waal and Sir Lenny Henry, grassroots and campaigning groups need to be made part of a sustainable infrastructure for the creative sector.

‘Look at who is least like you and make sure you include their opinion in the discussion. Use different communication channels to get people’s input. Not everyone is always comfortable speaking in a meeting but can express how they feel via email. Actively seek out different perspectives. It’s about giving people opportunities to attend meetings when you might think they don’t need to be there, but give them those opportunities so that they can learn’.

Arit Eminue, Founder and Director, DiVA Apprenticeships, Roundtable 4

MENTORING AND SPONSORING

- Mentoring needs to involve the most senior staff as well as those directly responsible for opportunities and promotion.
- Mentoring can only succeed as part of a broader strategy to change the cultural and creative sector.

A common practice that has been adopted to challenge access into creative professions is mentoring (see Women in Film and TV, Arts Emergency, The Museum’s Association, Rising Arts Agency, Visual Arts Group Wales, PublishHer, Creative Access and Penguin Random House, Beyond Dance, Birmingham Dance Network, Federation of Scottish Theatre, The Society of British Theatre Designers, Limit Break Mentorship, Jerwood Arts, and many more). A risk with mentoring schemes is that they often apply a deficit model that suggests the applicant needs help to improve their skills and employability. If successful, the individual is matched with someone more experienced – often also a member of a marginalised group themselves who is giving their time and expertise for free – who will aim to pass on their wisdom and advice through a series of meetings and/or assessment of the applicant’s work.

Mentoring has been shown to be particularly effective in helping the careers of men and women from racially minoritised backgrounds (Conboy and Kelly, 2016; Jacobson and Lomotey, 1995), although the men benefit more than the women. Women from a minority group share some of the same challenges as white women in terms of lack of homophily with those in senior roles and socialised expectations of caregiving (Ibarra, 1993).

The seniority of the mentor has been shown in medicine and STEM subjects to be a key factor in success (Kang and Kaplan, 2019). It is important that the mentor has decision-making power and even more helpful if they are the mentee's direct supervisor. Mentorship programmes that do not include the mentee's direct supervisor can communicate that the problem is being dealt with elsewhere, rather than ensuring this is a direct way for an individual to progress their career (Kang and Kaplan, 2019). Research from work and organisations has shown that women are slightly more likely than men to have mentors, but that their mentors are less senior and have less power within the employing organisation (Ibarra et al, 2010; Ibarra, 1993). As a consequence of this, men's mentors take more of an active role beyond advising into helping them get jobs, something that is often described as *sponsorship*, rather than mentorship (Ibarra et al, 2010; Bohnet, 2016; Friedman and Laurison, 2020).

Sponsorship is different from mentorship in that the individual becomes personally invested in the career of those they are helping, going beyond introducing them to contacts to embedding them in their networks and beyond advocating for them to actively helping them advance (Friedman and Laurison, 2020). In education research, sponsors have been shown to improve career opportunities for women from a racially minoritised background because they provide access to professional networks and organizations and share strategic information about how to advance as well as modelling accepted behaviour (Allen et al, 1995).

'There are still so many barriers for entry level talent. Those network barriers – who you know, the financial barriers, and the industry is still very much London-centric. The bar is very high from what I see. At the Financial Times you almost have to be Barack Obama to write a piece, and there's no room for failure. I hear from talent that they don't need fixing any more. They don't need another scheme to fix them. It's actually middle managers that need fixing'.

Priscilla Baffour, Head of Diversity and Inclusion at TikTok Europe and Former Global Head of Diversity and Inclusion at Financial Times, Roundtable 1

Tools for more equitable mentoring:

- Effective practice is to use sponsorship not mentoring.
- Appoint sponsors rather than leaving to the individual to identify and approach.
- Pair sponsees with those who can help their careers, not train them.
- Individuals should have clear goals and communicate them to their sponsor
- Train sponsors on the complexities of gender and leadership (Ibarra et al, 2010), e.g. the 'double bind' (Eagly and Carli, 2007) that while people believe leaders should be assertive and confidently display their assertiveness, women are often met with disapproval if they display such traits.
- Partner women with other women at the same level, which has been shown to help women in a learning situation by giving informal feedback to each other (Bohnet, 2016).
- Make sponsors accountable for the success of the person being sponsored.
- Discourage informal sponsoring, e.g. old boys' clubs.
- Use mentoring as a tool for recruitment.

Policy recommendations for Allyship

For government:

- DCMS should have a plan for creative diversity, published and reviewed annually, with associated key performance indicators (KPIs).

This is especially important for DCMS. Currently its diversity commitment in its Single Departmental Plan is only a commitment to 'promoting diversity across its sectors', rather than a detailed plan for delivering a more diverse creative sector. DCMS can be an important ally and leader by setting a firm and clear commitment to a more diverse creative sector.

For organisations and businesses:

- All organisations should have a plan for creative diversity, published and reviewed annually.

Effective EDI needs an approach that includes all levels: senior management support; commitment from hirers, managers and strategic planners; cultural competence across all employees; and a voice for the marginalised. It is impossible to bring these differing elements together without a clear plan or policy on creative diversity.

- Adopt mentoring and sponsorship programmes.

Our review of the literature suggested mentoring and sponsorship can be highly effective in driving a more diverse workforce. However, there are several issues and pitfalls. As a result, organisations should ensure sponsorship is only done through official channels, with monitoring and accountability built in to promote effectiveness and equality of opportunity.

- **Create and fund employee resource groups, and freelancer networks, as a forum for marginalised groups. Listen to them and their recommendations.**

Workers, whether present or future employees or freelancers, are a crucial source of experiences and understandings of barriers and discrimination. Yet our review of the literature, along with the roundtables, suggests lived experiences of discrimination are still marginalised in many creative and cultural sectors. Better understanding of how to dismantle barriers and stop discrimination needs organisations and businesses to resource ways of listening to experiences.

- **Develop education and information campaigns around issues associated with discrimination in the cultural industries.**

Experiences of barriers and discrimination need to be heard, but they also need to be understood. There is still a great deal of misunderstanding and misperception of issues associated with creative diversity. In this context, organisations and businesses should properly resource education and awareness campaigns.

⁶ Roundtable 2, see Appendix 2

⁷ www.incartsunlock.co.uk/

⁸ Roundtable 10, See Appendix 2

⁹ Roundtable 3, See Appendix 2

¹⁰ Roundtable 9, see Appendix 2

¹¹ Roundtable 10, see Appendix 2

¹² Roundtable 10, see Appendix 2

ACCESSIBILITY

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ACCESSIBILITY

- VALUE DIFFERENCE AS ESSENTIAL FOR CREATIVITY AND THE DEVELOPMENT OF YOUR BUSINESS
- ENSURE ACCESS TO THE CREATIVE SECTOR IS POSSIBLE FOR EVERYONE
- BE PROACTIVE IN ENSURING YOUR WORKPLACE IS ADAPTABLE TO THOSE WITH PHYSICAL DISABILITIES AND THOSE WITH INVISIBLE DISABILITIES
- SCRUTINISE YOUR JOB ADVERTS AND RECRUITMENT PROCESS TO DISCOVER WHETHER THEY COULD BE OFF-PUTTING TO CERTAIN DEMOGRAPHICS
- CONSIDER REMOVING YOUR NAME AND LOGO
- MAKE IT POSSIBLE FOR PARENTS AND CARERS TO WORK WITHOUT FEELING DISADVANTAGED
- KNOW YOUR LEGAL OBLIGATIONS AS EMPLOYERS TO ALL WHO OPERATE WITHIN THE WORKPLACE
- DO NOT USE UNPAID INTERNS
- DIVERSIFY THE POOL OF CANDIDATES YOU DRAW FROM FOR VOLUNTEER WORK OR APPRENTICESHIPS.

We have excellent teachers of Black and Asian descent teaching our students so from the moment you enter our school as a participant or family member you see that the person in a position of authority in that class is reflective of you. That sends an immediate signal that it's a safe space for all ethnicities.... what we also do is have students join our annual school show which our professional company take part in, which means that the family networks of each of those kids come into a theatre space, a professional theatre like the Royal Opera House, Sadler's Wells or the Theatre Royal Stratford East and they see their kids in a performance with professional dancers who also look like them. What this does is open up the theatre environment and demystifies theatre for those that maybe don't even consider it as a pastime for them. It also shows representation and a clear pathway into the profession for people who look like them.

**Cassa Pancho, Founder and CEO,
Ballet Black, Roundtable 8**

The Equality and Human Rights Commission defines an equal society as one that recognises people's different needs, situation and goals and removes barriers that limit what people can do and see (The Equalities Review, 2007). The Equalities Review found that most kinds of inequality amplify other types of inequality, but it identifies some that are more serious because they set off a 'cascade' of disadvantage. The social groups identified as

facing particularly large and persistent employment penalties and discrimination are: mothers, people with disabilities, and Pakistani and Bangladeshi women.

Accessibility to work in the arts and creative sectors includes ensuring there is no 'ideal' worker that everyone must be like or live up to (O'Brien and Friedman, 2017; Brook et al, 2020). Currently, anyone who is not an able-bodied, neurotypical man with no caring responsibilities can feel that they do not fit the ideal mould, and that asking to work in a different way is difficult.

Those from a lower socioeconomic background may find that they cannot access unpaid work experience or the right schools and universities that allow them into lucrative cultural networks (Randle et al, 2015; Brook et al, 2020). People who are racially minoritised in Britain can find that even when they are able to participate in creative work, they are consigned to special interest pathways and cannot access mainstream budgets and distribution (Malik et al, 2017; Saha, 2017; Grugulis and Stoyanova, 2012).

Women are similarly expected to work in feminised subject areas such as children's television (Follows et al, 2016; Johnson and Peirse, 2021), parenting (Gill 2007) and smaller human interest stories (Wreyford, 2018). Indeed those who succeed often do so by conforming to these expectations (Wreyford, 2018), even when it limits their prospects, through producing work that is ethnically absolutist and recognised by funders (Saha, 2017) or in niche areas where a sustainable career is difficult.

'You can't create sustainable equality for underrepresented groups by just putting people on stage and on film, it's about who is working in key creative roles. Only 11 percent of comedy on television is written by women (WGGB)¹³. We wanted to create a writer's room that was similar to those that seem to be very accessible to a certain young, white, Oxbridge-educated

man, who seems to walk into those opportunities very easily. We had one Black writer, one south-east Asian writer, four writers with caring responsibilities and one writer from the North of England. We have produced a treatment, but most importantly the feedback we got from the writers is that it was transformative. The young Black writer has now got an agent and a commission. The others felt that they had gained validation, confidence and credentials and felt able to take up new opportunities. We had 245 submissions and the writers we chose were all people that had a different perspective and different stories. One key difference was that we offered them payment, because money dignifies what is otherwise regarded as frivolous, in the words of Virginia Woolf. The writers were able to take unpaid leave or holiday and focus on their work'.

www.era5050.co.uk **Polly Kemp, Founder, Equal Representation for Actresses, Roundtable 4**

Disabled workers are more likely to be employed on programmes and films about disability but find it hard to stay in work or progress their career into other areas (Randle and Hardy, 2017). Disabled workers are also more likely to make multiple labour force exits and re-entries and therefore are vulnerable to permanent exclusion from work (Shey and Jovic, 2013). On top of this, disabled people are significantly more likely to experience unfair treatment at work (Department for Work and Pensions, 2014).

CASE STUDY

RUTH PATTERSON, MUSICIAN AND AMBASSADOR, ATTITUDE IS EVERYTHING, ROUNDTABLE 6

Ruth is a disabled artist based in the north-east of England. She is the lead singer and songwriter of a six piece folk rock band, *Holy Moly & The Crackers*, and is also a solo performer. Music has been her sole income for the past five years. At the age of 15 she was diagnosed with juvenile idiopathic arthritis, an autoimmune disorder with associated chronic fatigue and Ehlers-Danlos syndrome which is a connective tissue disorder which causes all of her joints to dislocate. She has been a wheelchair user since 2015. She has continued touring extensively, played over 120 shows per year, and is an Ambassador for *Attitude is Everything*, which works to improve Deaf and disabled people's access to live music.

She has had significant success as an artist, appearing on radio, TV and film, and has played large stages at Glastonbury, Boomtown and in the Czech Republic. As a disabled artist, Ruth says there are still many barriers, and there is a basic lack of awareness of access issues, awkwardness and ignorance that can become highly destructive and dangerous if left unchallenged. Ruth has had to cancel gigs at the last minute due to venues being inaccessible. She is often left stranded backstage away from her bandmates because even accessible venues for audiences don't cater for disabled artists. Green rooms that aren't behind the stage can be dangerous for Ruth if she must wheel through the crowd to get to the stage, as any slight knock to her can cause a dislocation.

A recent survey conducted by *Attitude is Everything* (2019), as part of their Next Stage initiative, showed that disabled artists are very unlikely to disclose access requirements for fear of being discriminated against. Ruth was once deemed a fire hazard by a national group of venues because their access was so bad that she wouldn't be able to leave their venue unaided. Instead

of apologising or trying to find ways to solve this, the venue cancelled the booking. As well as finding it humiliating, Ruth felt responsible for the band losing work.

The music industry, Ruth argues, needs to expect more disabled artists, and shift the focus away from individuals having to disclose their access requirements. The onus should be on the owners, venues and industry staff – and that includes radio as well – to ask those questions in advance as standard. The expectation should be that there is likely to be a member of the team that has a disability or access requirements, and it should be as simple as handing in dietary requirements on a rider.

Disability, as defined by the Equality Act 2010 covers many people who may not usually have considered themselves disabled. It covers physical or mental impairments with long-term, substantial effects on ability to perform day-to-day activities (Rethink, 2010). **In order to create an inclusive workplace, it is not only important that the employer ensures their workplace is accessible to everyone – it is also a legal responsibility in many cases.** The Equality Act states that an employer must take reasonable steps to ensure that a disabled person is not 'substantially disadvantaged' in any way in the workplace. These adjustments can include changing policies and procedures; changing a physical feature of the workplace; or providing aids such as extra support or equipment (Rethink, 2010). It could also mean allowing workers time off for treatments, allowing flexible working, changing someone's duties or offering counselling or mentoring (Rethink, 2010).

Other examples, beyond the continuing need for workplaces to be made accessible as Ruth Patterson explained to our evidence roundtable, include making it standard practice to accommodate neurodiverse needs. Appropriate technology for those who work flexibly or remotely, or have special needs can also play a key role in making work inclusive for disabled creative workers (Williamson et al, 2018).

'The most recent equalities' analysis of the Arts Council portfolio of regularly funded organisations revealed that only 5 percent of Chairs declare a disability, only 6 percent of the workforce do, 7 percent of trustees and 12 percent of audiences. Set against a 21 per cent population segment, disabled people clearly remain the most underrepresented group of all the protected characteristics'.

Andrew Miller, Cultural Consultant and Former UK Government Disability Champion, Roundtable 5

People self-select into jobs based partially on perceptions about whether or not they belong. Job advertisements and recruitment practices can provide people with subtle clues about identity fit and whether they would ‘belong’ (Bohnet, 2016; Goldin 2014). Sara Whybrew, Director of Policy and Development at Creative & Cultural Skills, suggested companies consider removing their branding from job advertisements. The Royal Opera House did this for their apprenticeship positions and it radically changed the makeup of the candidates that applied when they just referred to themselves as ‘a performing arts centre in central London’.¹⁴

‘You need to scrutinize your messages for the signals they send to the world’
(Bohnet, 2016 p.151)

‘We launched as a Relaxed Venue* last year, which was basically making all our performances relaxed. We’ve seen a dramatic change in our audiences in terms of diversity. And even though the relaxed venue methodology was set up with a disabled access primarily in mind, what’s been interesting is by loosening up some of those rules – you can’t go out of an auditorium, you sit in silence constantly, everything operating against these really rigid principles – not only have we seen a massive change in terms of disability representation in our audiences, but also ethnic representation and socioeconomic. Young people in particular, and elderly people also appreciate having a welcome that is more open to them

*Touretteshero’s Relaxed Venue method aims to identify and dismantle the barriers faced by disabled people. It strives to make the entire experience of visiting an arts venue more welcoming, accessible and inclusive. See their website for more information: www.touretteshero.com

as individuals. So if you make the door easier for some people, you’re actually making the door easier for everyone. For us it has often been about taking away obstacles’.

Tarek Iskander, Artistic Director and CEO of Battersea Arts Centre, Roundtable 5

PARENTS AND CARERS

- Working practices in the creative sector need to become much more compatible with caring responsibilities. This is still a major cause of gender inequality in many professions.**

Working hours and working patterns in the creative sector can be particularly challenging for those with other responsibilities such as caring for children or other adults (O’Brien and Liddy 2021). The expectation in so many creative jobs and professions is for a worker who is always ready to work the long-hours of production schedules, to meet a deadline or simply to indicate suitability through devotion to the job at the expense of any other commitments (O’Brien, 2019; Brook et al, 2020).

In such a culture, even discussing the challenges can be difficult (Berridge, 2019). The majority of literature available on parents and carers tends to focus on heterosexual couples, and there is less available on other forms of family set up, including single parents, same-sex couples and multi-generational families (Reinmann et al, 2019, see Dent, 2020, for an exception). In the UK, there are around 1.8 million single parents, and they make up nearly a quarter of families with dependent children ([ONS.gov.uk](https://www.ons.gov.uk), 2019). Around 90 percent of single parents are women (Gingerbread).

The majority of caring for children, and of adults with care needs, is still done by women (Schoen and Rost, 2020) and this is one of the most enduring factors in creating gendered inequality in the workplace. The global COVID-19 pandemic and

its associated restrictions on movement have brought some of these issues into the spotlight, and evidence is emerging of a clear disproportionate gendered distribution of the impacts due to women undertaking the majority of childcare, homeschooling and domestic chores, even when they are earning as much as their partners (Wreyford et al, 2021). Already arguments are being made for the need to address this as part of the recovery programmes (Summers, 2021; Vinnicombe et al, 2020; Wenham and Herten-Crabb, 2021), particularly since equal participation in the labour market has been shown across several countries to play a factor in creating equality in senior and leadership positions (*ibid*). The Female FTSE Board Report 2020 argues that in the UK the legislative frameworks for broader societal gender equality is not forceful or comprehensive enough and that, in the light of the pandemic, voluntary goals for gender equality may not be sufficient.

Although there are steps that can be taken to redress some of this burden, ultimately women will continue to face inequality without significant allyship from fathers and people without caring responsibilities. Research into public sector organisations argues that men, and women without children, need to become allies for caregivers, and managers need training and guidance to increase their capability to manage a variety of ways of working (Williamson et al, 2018). This requires a change in attitude and culture to recognise the work that is done raising future generations of workers and taxpayers as being of benefit to all, not just an individual choice that must be managed within the household.

'After I had kids, I knew I didn't want to carry on working full time. My husband is a doctor and not around much and it's six weeks for him to book a day off and I don't have any family nearby. I must have spent 4 to 5 months trying to get a part time job. I applied for 27 jobs and didn't even get a reply. I was talking to people I knew about doing a job share. I'd done it on Big Brother'

'before and it worked really well. People were just: 'No. We don't do that'. The only part-time jobs went to women on staff. I felt really isolated and my mental health took a nosedive. I had worked my arse off for years and I felt like nobody wanted me back. I blamed myself but then the Creative Skillset report in 2012 showed that a huge proportion of women left the industry at my age, and I decided to set up Share My Telly Job. It was a website where people could meet each other. I went to see some big talent execs and they were very reluctant, but I got the website working and wrote a blog talking about the struggle of being a mother working in TV. At the time it was not really a term that was used in TV. Now we have a whole community of job-sharers. It's a way for women to stay in their career. And it works. People know what it is, and people know how it works. I've got so many emails from women saying it is the dream. It's huge. The next step is Share the Next Step to help job-sharing women progress their career and get them into senior roles'.

**Lou Patel, Share My Telly Job
www.sharemytellyjob.com**

COVID-19 has created a moment where care work is more visible than ever before, and its still-gendered nature is clear, with women doing the majority of childcare and homeschooling even when working full time (Wreyford et al, 2021). Wage inequality and essentialised perceptions of gender roles (where women are seen as 'naturally nurturing') contribute heavily to gendered inequality in the workplace even in Nordic countries where paid parental leave is designed in a much more equitable way (Brandth and Kvande, 2015). Research on fathers here shows that they rarely

take part time work in order to care for their children and when they do they find it extremely stressful (Brandth and Kvande, 2015), they do not take up flexible working in significant numbers (Burnett et al, 2011) and fear negative repercussions on their careers (Blair-Loy and Wharton, 2004).

These are all challenges that working mothers also face, and yet women are suffering the stress and negative repercussions on their careers in a way that most men are not. Freelance, project-based work, common in the creative and cultural industries, is particularly difficult to navigate with children and other caregiving responsibilities (Dent, 2019; Wreyford, 2018). Recent changes to pension ages have also revealed the unpaid work that mostly women do in regards to elder care (Bennett, 2021) and women are most likely to fall into the category of 'sandwich carer' i.e. those who are providing care for an elderly relative alongside dependent children.

A survey conducted by Raising Films in 2019 on the impact of those who identified as 'carers' as opposed to parents¹⁶ in the UK screen sector uncovered interesting findings on the impact of care on men's creative careers, particularly men in same-sex relationships caring either for a partner or parent. These findings, which illustrated how men with caring responsibilities experienced similar barriers including an absence of support, understanding and employment protection, suggest that care can be an issue for all genders and further research is needed in this area (Raising Films, 2019; Dent, 2020).

The positive effects of flexible working and part time working are not completely clear cut. On the surface they appear to offer a way to balance the demands of work and family life, but in practice they can activate biases against those who take them up as being less committed to their job. This remains a problem that women face more than men, and it can lead to inequality of opportunity in the workplace (Kelliher and Anderson, 2008; Schoen and Rost, 2020). Part-time and teleworking, available at every level and in particular modelled by senior staff, has been shown to increase uptake

of different ways of working by making it more acceptable. However, it is recommended that part-time staff be monitored to ensure they are not being provided with lesser quality work and are able to accumulate experiences necessary to advance their career (Williamson et al, 2018).

Flexible work – where the employee works full time but has some flexibility as to when they complete these hours – can be effective, although the literature is mixed in its assessment. In 2008 Cranfield found flexible work had no detrimental effects, and some positive impacts on both the quality and quantity of work produced by an individual (Kelliher and Anderson, 2008).

However, a study of women in managerial roles in 675 Australian organisations found positive effects for services such as childcare but no positive effects for flexible work schedules (Kalysh et al, 2016). A further study of 14 European countries found negative effects for the use of flexitime for parents (Straub 2007). Women also report working more than the part time hours they are contracted for (Chung and van der Horst, 2020).

Flexible work solutions, like many of the other interventions reviewed in this report, may be more effective if they happen alongside wider social and sector change that challenges bias against part-time and flexible workers. It is also important that this change recognises that carers, who are mostly women, cannot be expected to fit into a mould that is designed for people without these responsibilities (Kelliher and Anderson, 2008). The burden should not be on those individuals to have to ask for special measures and they should be understood as equally committed to their jobs.

Innovations in flexible working are recommended. These include 'flexible flexibility' which is an arrangement where an employee can move in and out of part-time work, to accommodate caring responsibilities or busy periods of intensive work (Williamson et al, 2018).

Another innovative way of job-sharing is that a staff member at the next level can 'act up' to fill the remaining hours left

by a part time worker, receiving an opportunity to develop their own career (Williamson et al, 2018). When Google introduced a maternity and paternity leave plan, increasing paid leave and paying an additional cash sum, the company reversed the trend amongst young mothers to be twice as likely to leave employment as other workers (Bohnet, 2016). Every job should be assumed to be possible to undertake in a flexible manner with regards to hours and place of work unless it can demonstrably be shown to be otherwise. Defaults that favour EDI are a powerful tool for change.

Introducing work/life balance policies can help in attracting and retaining candidates, increasing morale and loyalty, and are more desired than higher salaries (Schoen and Rost, 2020).

'When we worked with young people who didn't have family support to get work in the creative industries, sometimes they would go on a placement in an organisation, but they wouldn't really thrive. That was because the culture they were going into was so pervasively othering – it was no one thing. My learning from that is that programmatic interventions by themselves are not going to do the job. If they would have done the job we'd have seen a lot more change over the past 20 years than we have. As a funder, I don't want to look back in another 20 years time on a range of programmatic interventions that haven't worked. So what do we need to attend to? I think there are these complex, systemic challenges that we need to understand. For me, tackling a culture of low pay, tackling a culture of 'paying your dues', things like universal high-quality free

childcare would actually make a huge difference structurally'.

Holly Donagh, Director of Strategic Learning, Insight & Influence, Paul Hamlyn Foundation, Roundtable 5

Tools for more equitable consideration of those with caring responsibilities

- Pay for performance, not presenteeism.
- Allow teleworking (working from home) as standard.
- Allow part time-work and job shares to as standard.
- Give part-time work and job shares equal status to full time work.
- Offer childcare subsidies.
- Restricting meeting times to core working hours.
- Give sufficient notice for meetings outside core hours.
- Offer flexible working, ie being able to choose when to work, as standard (this is less desirable than teleworking and part time working).
- Offer paid parental leave, including paternity leave.
- Celebrate employers with good practice.

WORK EXPERIENCE AND INTERNSHIPS

- A problematic system of using unpaid interns still dominates the creative and cultural industries and needs to be reformed.

'It's a glamorous industry and people will do anything to work in it. As a consequence, people take interns for free and the only people who can do that are white, middle-class people who live in London. That in and of itself is limiting the type of people that you will get in the industry. Right from the beginning at Metalil we only did the London Living Wage for any intern we had. That's basically the only way you can drive social mobility. That is a must for the industry. We were a start-up business. If we can do it, anybody can'.

Tom Adeyoola, Co-Founder of Extend Ventures and Founder and ex-CEO of Metalil, Roundtable 2

For many in the creative sector, working for free has become an acceptable way to try to secure paid employment or contracts (Percival and Hesmondhalgh, 2014; Brook et al, 2020; Roberts, 2017). Writers, artists, actors, musicians and other key creatives routinely expect to provide examples of their skills in order to 'get their foot in the door' for creative work (Ball et al, 2010).

The creative industries are also well known for using the free labour of entry level candidates as one of a range of assessment, socialisation and filtering processes by which future workers are identified (Allen et al, 2013). Creative employers have cemented this through 'a suspicion of vocational qualifications and a preference for experiential learning in their recruits' (Oakley, 2013, p.26).

The Creative & Cultural Skills's Best Practice Recruitment Guide for Creative Leaders (2020) provides a useful and detailed outline of the differences between certain types of unpaid

and work-based learning opportunities, as well as the legal implications for those engaging with them. The Guide explains that it is not the title you give someone (such as 'intern' or 'apprentice') that defines their role legally, but the conditions within which they are expected to operate, and that many creative organisations may be illegally using unpaid labour.

Increasingly, students are encouraged to undertake industry placements as part of their studies, with 'work-based learning' a key part of UK Higher Education (HE) policy since the late 1990s (Ashton, 2013). Those undertaking an industry placement as part of their studies or an accredited training programme do not need to be paid (Creative & Cultural Skills, 2020).

However, the increase of mandatory work placements on HE creative degree courses has not provided a meritocratic levelling up of the sector. In fact, the evidence on the relationship between HE, work placements and creative industries indicates that they further exacerbate the inequalities already dominant within the sector (Ball et al, 2010; Pollard and Stanley, 2010; Allen et al, 2013; O'Brien et al, 2016).

The intention is for students to complement their theoretical and practical studies with opportunities to pick up experience and contacts, aimed at helping them secure employment at the end of their degree (Oakley 2013). As a practice that is common in the creative sector, it is often informally arranged through parents and their friends, widening inequality of access to these professions (Allen et al, 2013; Shade and Jacobson, 2015). Those who do not have connections to the industry, and those who cannot afford to work for free, or indeed need to earn money, are not only disadvantaged, but also can be read as not committed enough by potential employers.

Individuals from lower socioeconomic backgrounds are particularly disadvantaged by this requirement to work for free, even though access to work experience could be a useful source of social and cultural capital for these students who are less familiar with the institutional and societal practices expected in many creative professions that are dominated by those from wealthier backgrounds. The 'ideal', 'successful' and 'employable'

future creative worker has been shown to be implicitly classed, raced and gendered and the practice of unpaid internships contributes towards the reproduction of these normative requirements (Allen et al, 2012). Sam Friedman of the London School of Economics, who also sits on the Government's Social Mobility Commission, told the APPG that unadvertised and unpaid internships and work placements still contribute to an attainment gap in those from lower socioeconomic backgrounds. He has looked at acting, at architecture, and worked with Channel 4. Channel 4 have not only committed to a ban on these unadvertised and unpaid positions, but have put this requirement into their contracts with independent production companies.¹⁶

'People around me at labels had the time, brain space and the confidence in them because they came from families that allowed them to not have to work. I couldn't do that. I had to help my parents pay rent. I couldn't do an internship for no money for a long time. I had to hustle and do other stuff and DJ and I think the industry is robbed of a lot of talent and executives because they simply can't afford to give the time. This isn't just about ticking boxes; it's about creativity'.

Alex Boateng, Co-President of O207
Def Jam at Universal Music UK

Work placements are not just about learning about the world of work, but a 'filtering site' in which students are evaluated through classifying practices that privilege middle-class ways of being.
(Allen et al, 2013)

A fairer system would see work placements organised by educational institutions in partnership with industry, and allocated to all students (Ball et al, 2010). However, this does not address the inequality of access for students who need to work part time to support themselves or those with caring responsibilities (Neyt et al, 2019), or the fact that the creative sector employs double the number of graduates in its workforce than the national rate (Creative & Cultural Skills, 2018) and access to higher education is much harder for people from lower socioeconomic backgrounds (Boliver, 2013; 2017). Work placements alone will also not solve the inequalities in cultural and social resources that are key barriers to success.

Creative & Cultural Skills (2020, p.11) define best practice when it comes to Internships, as 'a paid, an entry level position for someone of working age, who is seeking to develop their CV or change career'. They suggest the position should last for no more than six months, and the individual is paid at least national minimum wage. Recruitment of interns should be subject to the same formal and fair practices that we will come on to discuss in the next section.

'For both my undergraduate and master's degrees I was either one or one of two Black people in a course of over 100 and throughout my career when I've been to other brands and spoken to other Black people, I've heard this experience from almost all of them. In large part what these fashion institutions do is they ignore the structural and socioeconomic exclusion of ethnic minorities to even get into these institutions in the first place – to get the education required that these brands want. That's limiting the talent pool before Black students even get a chance to get their foot in the front door. When I look at my own course,

almost all of the students were able to do it through some kind of family loan and of course when you look at statistics on ethnic minorities a lot of people don't have access to those kinds of resources. For many Black people like me who do manage to get onto these courses you have the additional burden of having to work alongside your education and the additional burden of being the only one. You have to explain your existence, you have to explain to your own lecturers the nuance of Black experience and that can lead to stress and burnout'.

**Shakaila Forbes-Bell, Founder,
Fashion Is Psychology, Roundtable 2**

CASE STUDY

INDEPENDENT CINEMA OFFICE

The Independent Cinema Office (ICO) was founded on the belief that everyone should have access to cultural cinema, with the core aim of increasing engagement with people historically underserved by, and underrepresented in, the sector. By improving the diversity of the sector workforce the ICO aims to transform the sector and better enable what is shown on screen to reflect everyone's experience. Since 2003 the ICO has run 163 training and professional development courses attended by participants from more than 1100 organisations across 67 countries. Creative Europe and the BFI support the ICO to deliver international training, and previous funders include Arts Council England, the National Lottery Heritage Fund and the Esmée Fairbairn Foundation.

Since 2015 the ICO's transformative Film Exhibition Distribution & Sales (FEDS) programme has recruited 30 trainees from groups currently underrepresented in the UK film industry. Of the trainees, 80 per cent have been women, 13 per cent identified as having a disability and 87 per cent of the trainees came from a range of racially minoritised backgrounds. Participants undertake a 10-month paid work experience placement at a leading UK film exhibitor, including Queen's Film Theatre (Belfast), Chapter Arts Centre (Cardiff), Glasgow Film Theatre, Barbican Centre (London), Showroom (Sheffield) and Broadway (Nottingham). In addition to on-the-job training, the trainees receive professional career coaching, bespoke mentoring, guidance from the ICO team and regular training sessions with experienced industry professionals. They also develop a network of peers to support their career journey. Previously funded by ScreenSkills, the latest iteration of FEDS is supported by the BFI's Audience Fund.

Trainees are paid Living Wage for the duration of the placement, allowing for a wide range of people to be able to take up the opportunity. The ICO vets organisations interested in having a trainee to ensure they have the right ethos and commitment to equality. Demand to take part in the FEDS scheme is high but the ICO is able to take on this large-scale recruitment process on behalf of small businesses and therefore reduce the reliance on personal networks for job and training opportunities. Post-programme, 86 percent of alumni remain in the industry.

'The FEDS scheme is effective due to the fact that it's paid. When you do the FEDS traineeship, you're able to work, learn and innovate free from the pressures associated with other internships or traineeships'.

Rico Johnson-Sinclair, FEDS trainee 2017

LEAKY PIPELINES AND BIASED RECRUITMENT

- Arguments about a lack of suitable candidates need to be replaced by an understanding that recruitment processes are more likely to be biased and steps taken to address this.

'We can't really be effective until we tackle the question of what "good" really looks like. I can sit here and come up with different metrics about how diversity of thought and diversity of inclusion in our recruitment practices are really at the heart of it, but if those people who are making decisions aren't really thinking about what good looks like, no initiative, no scheme, no target that we've all been imbedded in supporting over the past 10, 15, 30 years, is going to make a difference. We need to break the illusion that "good" only comes in a certain package, from a certain background, with a certain title and a certain destination'.

Miranda Wayland, Head of Creative Diversity, BBC, Roundtable 1

Arguments that achieving a diverse workplace is difficult because of the lack of suitably qualified candidates have been common across many different industries. However evidence from the field of management studies shows that the problem actually lies with the narrow definition of a suitable candidate by those doing the hiring (Rivera 2012).

Very often the attributes that are valued are ones that exclude the majority of people, for example having a degree from a specific university, being free from any other responsibilities such as caring for others, or having a personal recommendation from someone already working in the industry (Wreyford, 2018). Indeed, these are not skills-based characteristics, but rather positional goods associated with wealth or social networks.

Amanda Parker of Inc Arts UK wants to see much more transparency to jobs, roles and pay structures to break the often obscure process of knowing who to go to for a job, and how much to ask for. She gave examples of where this works: Directors UK have industry rates that directors share so that they are asking for a similar rate for a similar job, and there are informal networks of Black actors, particularly women, who share the rates and conditions they are being offered at audition stage.¹⁷

An experiment by the University of Chicago found that identical, fictitious resumes got different responses depending on the name at the top. Names that sounded white were asked to interview 50 per cent more often than names that sounded Black, and indeed Lakisha Washington and Jamal Jones needed eight more years of relevant work experience than Emily Walsh and Greg Baker did (Bertrand and Mullainathan, 2004). Heath and Di Stasio (2019) found similar patterns across field experiments in the British labour market.

Although evidence indicates that the requirement is usually on marginalised groups to 'fit in' (Brown and Kelan, 2020), it is clear that a more effective and fairer approach is for those in dominant groups to recognise the ways that they are excluding (Heffes, 2009). There is a delicate balance to be struck, however, between valuing difference and reproducing essentialised assumptions about race, gender or other personal characteristics (Apfelbaum et al, 2016).

Research shows that there is still widespread belief that university prestige is an essential sign of merit, regardless of qualifications or experience (Riviera, 2011; Wreyford, 2018). Those who attend fee-paying or other selective schools are much more likely to go to university than pupils from comprehensive schools

(Boliver, 2013; 2017; Montacute and Cullinane, 2018), meaning that this practice favours those from more privileged backgrounds.

In the creative sector, evidence exists to suggest that producers are less flexible in their ability to consider non-traditional audiences, even when there is financial gain to be made. This impacts their hiring and commissioning decisions. Film, for example, remains entrenched in its focus on the young, white man as the viewer despite evidence that older women make up the largest section of the cinema-going audience (Sinclair et al, 2006; Erigha, 2020). In publishing it is the middle-class white woman who is still considered to be the most reliable reader and purchaser of books (Saha and van Lente, 2020), making it hard for organisations to challenge this assumption.¹⁸ Music, while making some inroads to address the audience for Black musicians¹⁹ has yet to really address gender inequalities, particularly in behind-the-scenes roles such as producer and engineer (Bain, 2019).

Where marginalised groups do gain some ground, they often find themselves being defined and constrained by their identity in a way that dominant groups do not. Women and those from a racially minoritised background can find themselves ghettoized and exoticised (Saha, 2011; Grugulis and Stoyanova, 2012; Johnson and Peirse, 2021), considered to be speaking only to their own communities and restricted in how they can express themselves.

Women, for example, are employed on smaller, less commercial films about relationships and not seen as a natural fit for bigger budget films with action and special effects (Silverstein, 2014; Wreyford, 2018). Hardcore punk band *Huge Baby*, a group of British-Asian brothers, could not get signed by a record label because their music did not fit with executives' ideas of what Asian musicians could do or what audiences want (Saha, 2011). Stuart Hall (1996) called this 'segregated visibility'. If already marginalised cultural workers are forced to rely on stereotypical attitudes towards their capabilities in order to obtain any kind of financial rewards for their labour, breaking away from essentialist perceptions is a risky strategy.

Addressing these issues requires the sort of cultural and structural changes that this report has repeatedly referenced. In addition, recruitment should be carried out by those with human resource training, rather than *only* those who will potentially work closely with the candidate if hired (Riviera, 2012). Businesses and institutions should work with smaller, grassroots and specialist organisations who can facilitate introductions having done some of the ground with marginalised groups (Moshiri et al, 2019; Saha and van Lente, 2020). It is vital that this relationship should be reciprocal so that larger organisations fund the activities of smaller independents,²⁰ rather than exploiting the work and investment of smaller, grassroots, organisations.

CASE STUDY

OPEN DOOR PEOPLE

Open Door People (or Open Door as it's widely known) is an award-winning charity that helps talented young people from low income backgrounds gain a place at one of the UK's leading drama schools. Their **Acting and Behind the Scenes Access Programmes** currently engage people aged 17-26 (Acting Programme) and 17-26 (Behind the Scenes Programme) who come from a household with an annual income that is £30,000 or under and are based in London, Essex, Sheffield, Rotherham or the East Midlands.

Open Door works to break down financial and socio-economic barriers for those who want to go to drama school. Auditions for places on B.A. acting courses and for some production arts and technical theatre schools range from £25 to £60. Candidates applying for schools that require UCAS and UCAS Conservatoire sign-up pay additional fees of £20 and £26 respectively. Applying to multiple schools to increase their chances of getting a place, plus travel costs, with some drama schools having multiple audition rounds, and candidates having to stay in London, can escalate costs to around £2,000.

Open Door was named School of the Year at The Stage Awards 2019 and as one of the *Big Issue's* Top 100 Changemakers 2019. Open Door's founder David Mumeni has been named in The Stage's 100, a list of influential people in British theatre, for the past three years.

Out of 126 participants, 72 are now studying on B.A (Hons) courses at world-leading accredited drama schools. Over three completed years, 126 participants achieved 823 recalls, 311 final rounds and 145 offers at the UK's leading drama schools.

Open Door participants make up a significant percentage of the students who come from racially minoritised backgrounds currently on B.A acting courses. 48.3 per cent at Guildhall, 58.7 per cent at the Royal Welsh College of Music & Drama, 11.7 per

cent at the Royal Central School of Speech and Drama and 28.57 percent at LAMDA.

71 per cent of participants from the first Access Programme have already secured agent representation from some of the biggest talent agencies in the UK, including Curtis Brown and The Artists Partnership. 36 per cent have already secured professional work before graduating.

Open Door participants and former participants are already starting to make their mark on the industry. Sheyi Cole was named one of Screen's Stars of Tomorrow 2020 for his role in Steve McQueen's critically acclaimed *Small Axe* (BBC). Tobi King Bakare (BBC's *I May Destroy You*, Netflix's *Cursed* and Sky's *Templ*) was nominated for Edinburgh TV Awards 2020's Breakthrough Talent award. Milly Zero was nominated as Best Newcomer in the Soap Awards 2020 for her role as Dotty Cotton in *EastEnders* (BBC). Both Asha Hassan and Raphel Famotibe appeared in the BAFTA nominated *Rocks*. Brandon Grace has recently secured a lead role in a major Netflix series.

Policy recommendations for Accessibility

ACCESSIBILITY

For government:

- DCMS should collate, co-ordinate and disseminate the range of sector guidance and toolkits on supporting access to jobs within the creative economy, for example the Social Mobility Commission's toolkit for the creative industries and recent guidance by BFI, ACE, and Jerwood Arts.

Our roundtables and our scoping work on the policy landscape for creative diversity suggested the existence of a whole range of guidance and toolkits across the creative industries. Whilst this is welcome, it means that organisations and individuals looking for support can find it hard to navigate the range of approaches. A key role for government, and for DCMS as the ministry for the creative economy, is to offer guidance on these resources, both signposting to them and synthesising key insights and suggested practices.

For organisations and businesses:

- Offer flexible work, job sharing, working from home and part-time work as default for all positions, or give clear reasons why not.

The pandemic has transformed working life for large parts of society. It has shown how previous barriers to a more diverse workforce, for example for disabled people or parents and carers, can be overcome quickly when the situation demands change. Having seen what is possible, businesses and organisations need to think carefully about working practices and clearly justify roles for which the default is not a flexible and tailored approach to each role and each individual.

- **Competence-based approaches to jobs and commissions must become the norm across the sector replacing informal recruitment practices.**

The examples we heard at the roundtable sessions, along with reviews of the ‘What Works’ evidence on hiring, suggests practices including formal recruitment; removing organisational branding; performance or work-based assessment of candidates; and clear criteria for hiring decisions are all crucial. Informal networks, hidden decision-making processes and ‘gut reactions’ still dominate parts of the creative economy, and underpin barriers and discrimination.

- **Be proactive in ensuring your workplace is adaptable to those with physical disabilities and those with invisible disabilities.**
- **Scrutinise your job adverts and recruitment process to discover whether they could be off-putting to certain demographics. Consider removing your name and logo.**
- **Know your legal obligations as employers to all who operate within the workplace.**

These three recommendations reflect the discussions of current practices from the roundtables. We heard several witnesses describe how organisations could be seen as closed and even hostile as a result of not taking seriously legal obligations to be accessible and the more subtle signals that result from organisational branding and recruitment practices. Changing these elements of an organisation can go hand-in-hand, thinking about what legal requirements may be and then using these as a starting point for how an organisation thinks and talks about itself, and how it recruits.

- **Do not use unpaid interns. Ensure your contractors do not use unpaid interns. Diversify the pool of candidates you draw from for volunteer work or apprenticeships.**

The academic literature is clear that unpaid internships are a significant barrier to entry and to advancement in creative careers. As we heard at our roundtables, we have long passed the point where businesses and organisations can claim ignorance about the legal requirements for internships and the impact on excluding many from workplace opportunities. The effective practice case studies from our roundtable sessions all stressed the need to pay interns and be clear about limiting volunteering opportunities so they are not simply unpaid internships by another name. Larger, commissioning organisations must assume responsibility for compliance with this practice with any companies or individuals that they contract.

¹³ Kreager and Follows (2018)

¹⁴ Roundtable 1, see Appendix 2

¹⁵ According to Carers UK a carer is anyone who cares, unpaid, for a family member or a friend who, due to illness, disability, a mental health problem or an addiction, cannot cope without their support.

¹⁶ Roundtable 7, see Appendix 2

¹⁷ Roundtable 5, see Appendix 2

¹⁸ Roundtable 10, see Appendix 2

¹⁹ Roundtable 6, see Appendix 2

²⁰ Roundtable 10, see Appendix 2

ADAPTABILITY

ADAPTABILITY

- BECOME CONSCIOUS OF THE SERIES OF CHOICES MADE WHEN AN INDIVIDUAL IS EMPLOYED, RECRUITED, COMMISSIONED, OR FUNDED
- DON'T ASSUME THAT YOUR RECRUITMENT, ASSESSMENT OR PROMOTION PROCESSES ARE MERITOCRATIC AND INSTEAD WORK TO ELIMINATE BIAS AND SUBJECTIVE JUDGEMENTS OF TASTE
- REDUCE SUBJECTIVITY AND BIAS BY FORMALISING RECRUITMENT PROCESSES
- APPLY THE SAME RIGOROUS SCRUTINY TO WORKING PRACTICES AND PROMOTION PROCEDURES AS TO RECRUITMENT.

'If you're very busy, which a lot of smaller organisations are, and you're working on projects that are time critical, your curators or your head of programmes might say, "But I need someone to come in quickly and I need someone to support me that has a lot of experience that's very strictly relevant to what we have now." I think that's a much bigger, systemic piece of work for the whole sector. We need to stop working in this way, because if we carry on working like this we keep excluding people. Most funding that you apply for is based on "projects" rather than on organisations. And if we're always working on "projects" and "outputs" it's very difficult to be able to offer people contracts that are sustainable and are permanent. And the way that you change the sector and the way that you create progression routes and enable people to stay within organisations is to fund organisations and to fund roles within organisations rather than just projects'.

**Sorrel Hershberg, Executive Director,
Create London, Roundtable 5**

This section deals with the practical application of adapting current recruitment and working practices in order to be more inclusive and take effective steps to increase the diversity of a workforce. Much of what will be discussed in this section draws from the behavioural economics literature.

This literature understands humans as making both good and bad choices (Cartwright, 2018), and behavioural design seeks to help individuals and organisations better realise their goals through an understanding of these choices that go beyond law, regulation or incentives (Bohnet, 2016, p4) to 'nudge' (Sunstein, 2015) certain behaviours in a more thoughtful, equitable and effective way. Iris Bohnet (2016, p5) argues that 'there is no design-free world'.

How an individual is employed, recruited, commissioned, or funded is informed by a series of choices, for example, to advertise or use networks to identify suitable candidates; who conducts the interview and where it takes place; or what criteria are used to make the final selection. In the context of improving EDI, behavioural design can be used to make informed changes to existing processes and challenge assumptions and habits.

Without a proper understanding of why humans behave in certain ways it is easy for even the most well-intentioned EDI intervention to fail. For example, as already discussed above, there is very little evidence to show that unconscious bias training works, and in fact there are several comprehensive reviews that indicate it might have the opposite effect of *increasing* individual bias. While it has no doubt been effective in raising awareness that everyone develops forms of bias that they might not necessarily be aware of, in isolation, as a training exercise to address these biases in the workplace, it may be counter-productive (Bohnet 2016)

DIVERSE HIRING AND COMMISSIONING

- Understand how to avoid hiring someone because they are like you.

Believing that your recruitment, assessment or promotion processes are meritocratic has been shown to increase bias, likely in a similar way to the moral licensing effect of diversity training.

When individuals think merit is taken for granted they are more likely to believe that they can act on their own biased intuitions (Castilla and Benard, 2010). Biased judgements are costly and limiting, both for the individual and the employer. Understanding how your hiring practices work and making changes to be more inclusive is key to EDI success (Heffes, 2009).

In creative professions, there are many situations where only one candidate is considered for a position. An artist, performer or technician might be approached because of a recommendation, their past work or through someone they already know (Wreyford, 2015; Scharff, 2017; Duberley et al, 2017). This can increase the reliance on stereotypes, and can lead to the appointment of someone who fits a stereotype, rather than because of merit. When evaluators consider more than one candidate, and therefore have to make comparative evaluations, there is increased attention given to individual performance rather than group stereotype (Bohnet, 2016).

In this context it is crucial to build relationships with organisations who are in touch with potential candidates from marginalised or underrepresented groups. This point echoes the previous insight on leaky pipelines and biased recruitment.

CASE STUDY

CREATIVE & CULTURAL SKILLS

Labour market intelligence indicates a mismatch between the jobs available in the sector and the expectations of young graduates entering the job market. Most of the job shortages are in technical and support roles where there is little evidence of appropriate recruitment. Employers have a large number of highly qualified applicants for non-graduate jobs and often do not stop to consider what skills and talent they actually need in their workforce.

CCS recognised that the sector had failed to engage with further education colleges and with technical and vocational qualifications, effectively screening out a large number of talented young people from less advantaged backgrounds. In 2010, CCS placed 120 young people into apprenticeships in the creative industries through the then Government's Future Jobs Fund. In 2011, the Department for Work and Pensions (DWP) introduced the Work Programme and Arts Council England was keen to engage with this initiative through the creation of the **Creative Employment Programme** (CEP). Many creative businesses have little experience of working with the DWP, Jobcentres and big providers of target-driven employment schemes.

CCS ran the CEP for Arts Council England in 2013 and worked in partnership with the DWP and local Job Centres across England to help reach as many young unemployed people as possible. The Programme has proved a great success, engaging over 1,100 employers and creating almost 4,500 job and training opportunities among those who need the most help in accessing the job market. CCS were able to support employers to take on their first apprentice or paid intern both through awarding funding and providing guidance on recruitment practices and managing young people in the workplace.

'The Creative Employment Programme was not a diversity scheme – it was an employment programme – but I can say that it has done more to change the diversity profile of our sector than any other I have seen.'

**Pauline Tambling CBE, Former CEO,
Creative & Cultural Skills**

The CEP created an average of two entry-level vacancies per CEP employer. Half of these employers did not have any entry-level vacancies in the year prior to CEP funding. Half of CEP employers employed at least one young person they originally recruited via the CEP on a permanent basis. Most of the employers, including those that did not retain their CEP recruits, said they were more likely to consider recruiting young people in the future and work with a range of organisations, including Jobcentre Plus to support them to achieve that.

CEP employers were also asked to what extent their involvement in the Programme had helped to address skills gaps in their organisation. Employers were asked to rate their scores on a scale of 1 to 7, where 1 is strongly disagree and 7 is strongly agree. On average, CEP employers reported a score of 5.1 indicating that they agreed that the CEP had helped to address their organisational skills gaps.

RECRUITMENT PROCESSES

- **Reduce subjectivity and bias by formalising recruitment processes**

Much has been written about the informal recruitment processes that characterise so many of the opportunities in creative and cultural sectors (Brook et al, 2020; McRobbie, 2018; Conor et al, 2015). Reputation, recommendation and personal relationships are often more important than skills and qualifications, especially in situations that are high risk and high investment, and rely on subjective judgement of skills and experience. Indeed, the literature from management studies reveals that even where formal recruitment is used, there is often a 'shadow structure' (McGuire, 2002) of behind-the-scenes networking that, more often than not, leads to hiring that replicates those who already do the job, or are doing the employing and commissioning.

Research has shown that unstructured, or informal interviews or meetings are the least effective way of recruiting the best candidate. Structured interviews – where each interviewee is asked the same set of questions – diminishes subjectivity in evaluation and provides a much more effective way to evaluate potential hires (Bohnet, 2016). However, this does not mean that panel interviews are the only way to proceed. The psychologist Irving Janis (1971) coined the term 'groupthink' to describe how the desire for harmony within any group can lead to poor decision making. This is particularly problematic when there is already an inbuilt hierarchy in the group, and can lead to subordinates becoming skilled in understanding their boss's tastes and adjusting their evaluations accordingly (Draper, 2014). The ideal recruitment process is a series of independent interviews that are only compared once all have been completed. Other helpful methods to improve objective evaluations include allocating a devil's advocate, or dividing people into sub-groups (Bohnet, 2016).

Questions of taste and cultural capital are common in creative recruitment, read through embodied markers

(Lee, 2011; Koppman, 2016; Friedman and Laurison, 2020) or ascertained through discussions of influences and idols and informed by narrow, often out-dated views of audience tastes such as the white middle class woman in publishing (Saha and von Lente, 2020), white middle and upper classes in theatre (Saha, 2017) or young men in cinema (Sinclair et al, 2006; Erigha, 2020). However, the use of taste and cultural capital as signifiers of suitability have been shown to be shaped by gendered, raced and classed ideas of what counts as important or worthwhile (Allen et al, 2013; Henry and Ryder, 2021; Lippens et al, 2020; Saha and van Lente, 2020; Wreyford, 2018).

Making job opportunities fairer starts with being transparent and open about vacancies (Herring and Henderson, 2015). In the creative sector, demand for work often far outstrips the work available. Although posting information about jobs publicly is recommended to tackle inequality, this does not have to include posting in national newspapers but instead consider working with organizations regionally and in marginalised communities who have better connections to a wider pool of talent. Joanna Abeyie, Co-Secretariat of the APPG for Creative Diversity and CEO of Blue Moon Agency, recommends searching for events online and identifying the organisations hosting the events and then building relationships with them:

'Contacting these organisations as a recruiter can open doors that may otherwise have been shut. They may have direct suggestions for candidates and if so, these candidates have likely reached out to actively look for support in gaining employment. A young person with disabilities may be more likely to go to a charity that runs employment programmes, especially if they've had little joy through conventional careers advice centres'.
(Abeyie, 2019)

The content of job advertisements and descriptions is also something to interrogate for bias. As we noted in earlier sections, job advertisements, as well as other public-facing material such as websites and blogs, are important signals that can include or exclude potential candidates. Certain language or requirements can be off-putting or only appealing to some people but not others (Mullany and Cordell, 2021). It is vital to avoid assumptions and instead seek expert advice here. For example, only advertising flexible working hours, but without organisational support for this type of working, can lead to lower rates of racial diversity (Herring and Henderson, 2015) and has no effect on gender equality (see above (Kalysh et al, 2016)). A report by the University of Nottingham funded by the UK's Engineering and Physical Sciences Research Council (Mullany and Cordell, 2021) studied recruitment language and revealed patterns of exclusionary language and unconscious bias. The key recommendations in the report are: to include direct references to diversity and inclusion more frequently in job advertisements; include statements of encouragement and inclusion; acknowledge explicitly that diversity benefits the organisation; and avoid identity labels (Mullany and Cordell, 2021).

Tools for a more equitable recruitment process:

- **Encourage formal recruitment.**
- **Take name and branding off job advertisements.**
- **Widen and diversify recruitment channels, partnering with grass roots organisations, as well as existing professional membership groups, social enterprises, and charities, to help identify new candidates wherever possible.**

- Take proactive steps to diversify the pipeline or pool where recruitment happens, including forging on-going relationships with grassroots organisations and engaging with new channels.
- Aim for gender balanced shortlists.
- Aim for shortlists that are inclusive and reflect the population as a whole.
- Increase transparency about available jobs by widely circulating opportunities.
- Encourage de-bias evaluative protocol in hiring, e.g. 'blind' CV reviews (although this doesn't remove social clues towards class for example: Stephens et al, 2019).
- Offer performance-based or 'work sample' interviews (Goldin and Rouse, 2000).
- Commit to a set of evaluative criteria in advance of interviews or application evaluation – and stick to it.
- Do not use informal, unstructured interviews.
- Penalise those responsible for recruitment if diversity is not improved.
- Understand how different groups can suffer from cultural bias, e.g. women are disliked more for showing confidence than men – and take steps to address this in the evaluation process.

CASE STUDY

SPREAD THE WORD

Spread the Word launched the London Writers Awards in 2018 to increase the number of writers from under-represented communities being published. Each year 30 writers develop their book projects over 10 months through critical feedback groups, creative, career and self-care masterclasses, networking opportunities and one-to-one support. The programme addresses the main barriers to progression for writers from under-represented communities: time, space, money and networks. The Awards are not only free at point of entry but also provide bursaries and an access fund to pay for travel expenses, a laptop, data, a scribe or an interpreter. Each year the programme has responded to feedback and brought in new components including an alumni network, teaching opportunities and a self-care strand, giving each participant a holistic package of support and community to achieve their creative goals. The Awards are supported by Arts Council England, the Esmée Fairbairn Foundation and ALCS.

Over three years, there have been 739 applications from London-based writers for 90 places on the programme. Participants on the Awards come from under-represented communities in publishing: disabled writers (15 percent); LGBTQIA+ writers (35 per cent); working-class writers (37 per cent); and writers of colour (67 per cent). To date (June 2021) 22 awardees are agented and there have been 12 book deals, including Natasha Brown's *Assembly* and Henry Fry's *First Time For Everything*. 86 percent of awardees have had literary agent interest in their projects with industry support from both publishers and agents increasing year on year.

'The programme has changed my life! I joined it unemployed, struggling with Universal Credit and caring for a family member. Through the

team's advice on self-care and routes to work in literature, I've now got work at a feminist press. My writing has changed vastly, and having feedback so regularly helps me to feel less scared of being edited by a publisher. I also have had many commissions through my association with Spread the Word'.

Tice Cin, a recipient of a London Writers Award for Literary Fiction. Her debut novel, *Keeping the House*, will be published by And Other Stories in September 2021

The London Writers Awards programme demonstrates that an intersectional writer development approach can produce results for the writers as well as the publishing industry. To produce real and lasting change requires investment and development work on a sustained basis. Coordination, investment and collaboration is needed between the highest levels in publishing and the non-for-profit literature sector, including an acknowledgement of the vital expertise the sector brings in reaching and engaging writers and audiences, particularly those who feel excluded or not connected to the industry.

ABOUT SPREAD THE WORD

Spread the Word is London's writer development agency, a charity and a National Portfolio client of Arts Council England. In 2015, it launched *Writing the Future: Black and Asian Writers and Publishers in the UK Market Place*. In 2020, it launched *Rethinking 'Diversity' in Publishing* in partnership with Goldsmiths, University of London, *The Bookseller* and Words of Colour.
www.spreadtheword.org.uk

RETENTION AND PROMOTION

- Marginalised groups have higher rates of leaving the creative sector. Ensure working practices and assessment processes are subject to the same scrutiny for fairness and equality as recruitment.

Bias does not stop after recruitment (Stephens et al, 2019). As we saw in the Allyship section, creating an environment that is actively inclusive to marginalised groups has been shown to lead to longer and better working relationships (Herring and Henderson, 2015).

Performance evaluations for promotion, pay rises or future contracts are all subject to potential bias – key in creative and cultural sectors where reputation and assessment of the last job are so important. As with recruitment, it is important to continually review criteria for evaluation to make sure skills or merit are not being defined in a way that is biased against underrepresented groups (Cheryan and Markus, 2020). Promotion and re-employment also require a proactive approach to understand why some existing processes might not be allowing all candidates to be appraised fairly. Keeping track of monitoring and evaluation processes can provide data that ensures opportunities are truly meritocratic (Abeyie, 2019).

'The Series Producer Programme in unscripted TV is aimed at bringing a range of talent into senior positions and into leadership roles. Since its launch five years ago, we've had 113 delegates, 42 per cent have been out of London and 27 per cent from Black, Asian or other minority background. From the 10 that have gone on to become commissioners – really powerful influential roles – at Channel 4, the BBC, ITV and UKTV, six of those are of colour and seven are

female. Another programme we've run – Make A Move – runs across scripted and children's TV and it provides more practical support for people to step up into senior roles as producers, directors, writers, accountants, art department and more. At the end of the programme the beneficiary is established in a new role or able to apply for promotion. For Make A Move there have been 89 beneficiaries, of which nearly 60 were from outside London'.

Seetha Kumar, CEO, Screen Skills

Tools for a more equitable evaluation and promotion:

- Develop a system to ensure assignments are equitably distributed.
- Be transparent about possible promotions.
- Have clear promotion pathways and the criteria necessary for promotion.
- Be transparent about pay.
- Do not rely on self-nomination, which has gendered and racial consequences.
- Do not assume women with children don't want promotion.
- Do not assume that part time or flexible workers are not suitable for promotion.

When men stockbrokers appeared to outperform women stockbrokers, an examination of how accounts were allocated revealed the women were being assigned weaker accounts (Bohnet, 2016, p.119). This echoes the research that shows films with women directors have less spend on prints and advertising (Jones, 2018) or the gendered design of book covers (Flood, 2013). A study looking at investors found men were so overconfident in their own ability that they traded 45 per cent more than women investors and as a consequence made significantly less money than the women (Bohnet, 2016). There is no evidence that self-evaluations yield any benefits for an organisation, and this should be borne in mind when assessing both recruitment processes and promotion opportunities.

'I think in newsrooms there's a lot around culture; who's the in-group, where the promotions happen. Is it down the pub? A lot of people from certain backgrounds aren't networking at the pub after work – and mothers, parents – but also if you're not in that in-group you don't hear about opportunities and promotions. To tackle this, we've implemented reverse mentoring programmes, to help break down some of those barriers.'

Priscilla Baffour, Head of Diversity and Inclusion at TikTok Europe and Former Global Head of Diversity and Inclusion at Financial Times, Roundtable 1

ADAPTABILITY

For government:

- DCMS should produce guidance for companies on how to interrogate their recruitment practices to make them fairer and inviting for all applicants.

Throughout the APPG's roundtables and research, it has been clear the cultural and creative industries are keen to be more diverse and open to all. Yet there is still a great deal of confusion about how to adapt and adopt best practices, or to understand what organisations and individuals need to change. In this context, DCMS could follow the example of the Social Mobility Commission, which has produced guidance on both how to understand social mobility and how to support it within the workforce. DCMS should build on this example for diversity beyond social mobility, to include the characteristics protected under the Equality Act 2010.

- DCMS should provide financial incentives for companies forming working relationships with grassroots organisations.

For organisations and businesses:

- Ensure all employees are put through an inclusion audit to ensure 'What Works' is embedded throughout their careers.
- Ensure that managers attend mandatory, quarterly, in depth inclusive leadership and education training.
- Equip middle managers with the skills to manage everyone, including understanding how personal characteristics such as disability, faith, sexuality, and more impact on people's lives.

These three recommendations reflect some of the practical guidance in the research literature and discussed at the roundtables. It is important to stress, as with all of the other recommendations, audits, training, and inclusive management practices will not, in isolation, transform creative organisations. They are an important part of the practical steps to 'what works', but as both the literature review and roundtable participants stressed, supporting creative diversity demands more than one programme of training or one individual and organisational audit.

- Seek out relationships with grassroots organisations. Larger organisations should also financially incentivise this with their partners

As with **Allyship**, much of the effective practice we heard at the roundtables was coming from smaller, grassroots, organisations. Larger organisations can sometimes be slower to pick up on the most up-to-date approaches, and support for diversity can end up being driven by those in the most marginal positions. As with the recommendation for government, companies should offer clear financial incentives for grassroots organisations to work with larger organisations, to creating mutually beneficial, rather than precarious and exploitative, relationships.

ACCOUNTABILITY

ACCOUNTABILITY

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ACCOUNTABILITY

- SET GOALS/TARGETS AND MAKE PEOPLE ACCOUNTABLE FOR THEM
- REWARD PEOPLE FOR PROMOTING EQUITY
- MEASURE PROGRESS AND BE TRANSPARENT ABOUT BOTH SUCCESSES AND WHERE THERE IS STILL WORK TO BE DONE
- BUILD ALLIANCES TO HELP ACHIEVE GOALS
- MONITOR AND PUBLISH EQUAL PAY DATA
- DO NOT LIMIT TO GENDER AND EXPLORE INTERSECTIONALITY OF GENDER TOO
- MONITOR STAFF'S MENTAL HEALTH (AS THIS COULD INDICATE WORKING PRACTICES ARE CAUSING DIFFICULTIES) AND PROVIDE SUPPORT THAT SEEKS TO REMOVE STRESSES IN THE WORKPLACE
- MAKE LEADERS ACCOUNTABLE FOR THE DISCUSSIONS AND ISSUES THAT COME TO LIGHT IN NETWORK GROUPS AND EXTERNAL TASK FORCES

'By bringing clear, reliable data and presenting it regularly, showing the trends around gender demographics, around starters and leavers in our business, and getting that in front of my executive boards – add to that gender pay gaps and how that moves around year on year – this becomes a topic that they can recognise in a metric sense. Even if they're not engaged in a moral sense, the business case and the metric case make a very compelling case for the boards. Data is very important to get people talking'.

Alasdair Henderson, Global Director HR Business Partnering, BAM Nuttall, Roundtable 9

GOAL SETTING AND CONSEQUENCES

- Setting goals and attaching consequences for reaching or failing to reach them increases the likelihood of success in EDI.**

Psychology research shows that goal-setting leads to increased follow-through on intentions (Stephens et al, 2020). Goals should be accompanied by a plan for achieving each one and consequences for either reaching or failing to reach the goal within a set timeframe. Efforts to establish responsibility for diversity have been shown to lead to the biggest increases in diversity (Kalev et al, 2006).

Organisations that are most effective at increasing the diversity of their workforce are those that have paid positions with a responsibility for ensuring goals are achieved (Kang and Kaplan, 2019) and to ensure that expressing a commitment to diversity turns into actual, on the ground, action on diversity (Ahmed, 2007).

As discussed in the section on Ambition, these diversity officers or task forces must have senior management involvement and the power to hold individuals accountable for achieving D&I targets. People in these roles can identify the specific steps that need to be taken to ensure that goals are reached and identify how success will be measured (Stephens et al, 2020).

Most crucially, the benefits of diversity must be *visible*. Thus Williamson et al, (2018) report rewarding people for promoting equality enables teams, and organisations, to see how diversity benefits everyone. Iris Bohnet argues that 'public accountability matters' (2016, p.280), and that it is a key factor in ensuring people follow through on their good intentions. Even more critically, the literature on accountability suggests that those who have a responsibility for evaluating others are less likely to rely on stereotypes if they are required to explain their choices within an accountability framework.

CASE STUDY

UKIE RAISETHEGAME PLEDGE

RaiseTheGame is a collaborative and high-impact pledge to improve EDI in the games industry – creating cultures where everyone belongs, voices are heard and ideas can thrive. It is based on the principle that no one company can bring about genuine and lasting change, but it must be felt throughout the games industry in order for it to be a more welcoming place.

The three pledge pillars encourage games businesses, companies and organisations to be able to demonstrate change by recruiting as fairly and widely as possible; educating and inspiring people to take more personal responsibility for fostering EDI; and improving diversity in every aspect of games work, from design to marketing.

To sign the pledge is to commit to undertaking change or activity in one of the pledge pillars over a 12 period. Once a year, the companies who have pledged are contacted to review their diversity as a form of accountability to prove that they are practicing what they say they are.

www.raisethegame.com

Companies in the FTSE 250 have adopted voluntary targets for gender equality on boards over the past few years, after previous initiatives failed. As a result, there are now 573 women holding 620 directorships (Vinnicombe et al, 2020). Precise targets to increase the number of employees working flexibly increased from 20 percent in 2013–2014 to 42 per cent in 2020.

THE FEMALE FTSE BOARD REPORT 2020, TAKING TARGETS SERIOUSLY:

Targets enable cultural change and are a natural part of how business works. They set a clear vision and keep an organisation on track: it is how boards are largely measured. The diversity and inclusion ambitions of a business are no less commercially important and, if treated in the same way as other priorities, they will be held to account in the same way.

Making people accountable is effective in achieving desired outcomes for women in the workplace: ‘favouritism is unjust and costly, and should be made costly for the supervisor as well’. (Bohnet, 2016, p.116). EDI interventions are more likely to succeed where they are tied to compensation for the individuals responsible (Jordan, 1999). A systematic review of 64 studies on discrimination against racially minoritised people in recruitment (Lippens et al, 2020) concluded that taste-based discrimination was most prevalent and could be best addressed by a financial penalty for those who discriminate. This could be applied within organisations or sector-wide by an appointed body. Evidence from controlled experiments in Denmark showed that discrimination against racially minoritised people was reduced when a financial penalty greater than 10 per cent of a person’s wage was introduced (Hedegaard and Tyran, 2018).

'The middle managers are the hardest to convince. They have been referred to as "the frozen middle". There need to be specific actions and best practices to tackle this, including mandated diverse shortlists and no exceptions; KPIs that are monitored monthly that reflect the diversity you are trying to achieve and taken as seriously as the financial KPIs. Too often banks put in non-financial KPIs, but when it comes to bonus and compensation time, they base it off the financial KPIs. Organisations that take EDI seriously look at both, and award compensations on both'.

**Diana Brightmore-Armour,
CEO of C.Hoare & Co., Roundtable 9**

MEASURING PROGRESS TOWARDS EQUITY

- A continuous process of tracking progress towards EDI is essential to ensure progress is being made and interventions are having the hoped for effects.**

There is no one right way for every organisation when it comes to creating a more inclusive workforce. Monitoring progress and tracking the impact of initiatives in order to learn what works and what doesn't is a key part of harnessing the potential of the UK's diverse population (Jerwood Arts 2019).

Without continuous data collection on workforce demographics and transparency of the results, it is impossible to keep track of whether EDI interventions are having the required results. Keeping regular data on workforce demographics can help prevent the assumption that 'things are getting better' (Everingham et al, 2007), or trusting that the current EDI interventions are the right ones for change. The DCMS publishes workforce data, as do several industry bodies such

as Arts Council England, the BFI, Ukie, ScreenSkills, UK Theatre and Statista. In recent years, these datasets have been extended by academics and trade bodies in an effort to stimulate change, with some degree of success, at least in keeping EDI on the agenda (see for example Calling the Shots²¹, Directors UK²², Writers Guild of Great Britain²³ and Inc Arts²⁴, Jerwood Arts 2019, Bain 2019). However, at present there is no responsibility for change associated with this data gathering and publication.

Data forces those at the top to confront underrepresentation (Vinnicombe et al, 2020) and be transparent about progress. Moshiri and Cardon (2019) used a nationwide survey to show that business schools who had achieved greater diversity had more staff who were accountable for delivering on EDI goals, as compared to those who were less successful.

Financial services research makes the argument for measuring the effectiveness of diversity initiatives: assess what worked, what didn't, and adjust accordingly (Heffes 2009). In addition, to understand how effective progress has been, looking at retention and absenteeism can indicate where people don't feel valued (Jordan, 1999), and completing an annual employee survey can provide important feedback (Heffes, 2009). Monitoring success can take many forms such as establishing a committee that meets regularly, or developing a newsletter to share outcomes and meeting regularly with members of marginalised groups. Tracking diversity statistics for applicants versus hires is another way to measure if an intervention is effective (Rivera, 2012; Abeyie, 2019).

'We ask organisations to join Stage Sight for free, but by making a commitment to making a practical change within their organisation. The issue was that people didn't know where to begin so we created a model where we look at three areas: recruitment, reaching out, and creating new pathways. So we would ask our members to sign up and express how they are

going to make practical changes in at least one of those areas. A lot of our work is about shared learning. We exchange information from organisations implementing practical change. Not one organisation will be able to have time, resources or money, to explore change in all areas, but if we all make a change in one area and share our learning, also sharing what wasn't successful, then hopefully that will lead to a wider change across the whole sector. We have a case studies page on our website where you can report back on the practical changes that you've made, the successes or failures. We hold quarterly forums to bring our members together to discuss barriers and share learning.'

www.stagesight.org/case-studies

Prema Mehta, Founder, Stage Sight, Roundtable 8

In the UK, the Creative Diversity Network's *Project Diamond* is perhaps the most ambitious and comprehensive data collecting exercise in the creative sector. It sits alongside information published annually by DCMS, and its arms-length bodies, such as Arts Council England and the BFI. Diamond's aim is to capture data on every part of the television production and supply chain in order to provoke better EDI and to hold the broadcasters accountable for it. As well as providing regular reports on the data gathered from the BBC, ITV, Channel 4, Channel 5 and Sky, the Network's website offers a range of tools and resources for recruiting and employing a more diverse workforce (www.creativediversitynetwork.com).

CASE STUDY

NETFLIX

In 2021, Netflix published its first global inclusion report which outlines its approach to EDI and describes the diversity of its workforce in the US. It is in the process of collecting equivalent data for its UK workforce. The UK is Netflix's second biggest hub for production globally. Since 2019, it has appointed nearly 20 UK-based commissioners and creative executives and in 2020 it spent over \$1 billion on both UK originated content and non-UK originated content produced in the UK. Its original productions and co-productions in the UK create over 5,000 jobs each year for cast and crew – with a recent concentration of production in Bristol, Manchester, Liverpool, Newport, Edinburgh and London, and notable activity in Norwich, Suffolk, Bath and many other locations.

Netflix is determined to ensure its shows are diverse in front of and behind the camera. In order to assess whether the shows it is making match Netflix's ambitions for EDI, it asked Dr. Stacy L. Smith, the founder and director of USC Annenberg Inclusion Initiative, to study its US commissioned films and series over a two-year period from 2018 to 2019. The resulting USC Annenberg report, published in February 2021, analyses the makeup of Netflix's on-screen talent as well as creators, producers, writers and directors (Smith et al 2021)..

Netflix has made this report public in the interests of transparency and because it understands that without this kind of information it's hard to judge whether it is improving or not. It is very open about the fact that while Netflix has made advances in representation year-over-year, it still has a way to go. As the report shows, it is outpacing the industry in hiring women and women of colour to direct their films, and women creators to bring series to the screen. It has achieved gender equality in leading roles across its films and series.

It has exceeded proportional representation of Black leads, co-leads and main cast across the two years but not all racial/ethnic groups saw their representation increase during the same period. Netflix recognises that it still has notable representation gaps in film and series for Latinx, Middle Eastern/North African, American Indian/Alaskan Native and Native Hawaiian/Pacific Islander communities. It also recognises from the report that it still has work to do in increasing representation of the LGBTQ+ community and characters with disabilities.

Netflix has developed a set of UK Diversity and Inclusion Best Practice Guidelines for production of commissioned original series, which set aspirational targets for race, gender, disability and LGBTQ+ representation. They are intended to drive discussion with production partners, highlight shortcomings and ensure that the company continues to improve. The guidelines are complemented by measures to ensure inclusive practices on set, including 'Respect@Netflix' training for all cast and crew prior to a production commencing, and a production hotline for anonymous reporting of inappropriate behaviour.

'An internal evaluation structure that also had some sanctioning quality attached would be really, really helpful. At the moment the evaluation sits within the Arts Council. There is a wide degree of conflict between what people tell the Arts Council, what is shared with the Arts Council, who's telling what. So an independent space where that evaluation takes place, and where that organisation can reflect back sanctions, would be really helpful. In-kind funding which appears in Grant Aid funding requests for Arts Council. In putting in for funding, people are asked to evidence the in-kind support that they have. Many people felt that in-kind support itself was not inclusive because it is more difficult to achieve for people if they are working from the margins already'.

**Amanda Parker, Founder, Inc Arts UK,
Roundtable 5**

BUILD ALLIANCES WITH GRASSROOTS ORGANIZATIONS.

- Establishing relationships with outside organisations can increase the diversity and success rate of diverse candidates for work and funding opportunities

Throughout the course of this report we have highlighted the need to develop better and stronger links between major organisations and funders and the smaller, grassroot, and independent organisations that are often crucial crucibles for diversity. At the publishing roundtable²⁵, the APPG heard from organisations working with underrepresented groups who are

having success in developing writers and bringing them to publication (see also Saha and van Lente, 2020).

However, these voices were equal parts satisfied and frustrated at seeing writers they nurtured go on to be published by the larger, more well-known publishers. Although pleased to see the success of individuals, they were disappointed at the lack of recognition of the work they had done to develop these writers – in some cases going as far as to ignore their publications and treat the writers as ‘debut’ writers when they are published with them – as well as the lack of financial compensation for bringing writers to the attention and the standard of the bigger publishers.

A similar relationship exists in other creative industries. For example: between indie games developers and what are known as AAA companies – the large producers and distributors (Ruberg, 2019; Sruay, 2019; Whitson, 2019). It also resembles both the television (Morris et al, 2016; Leadbetter and Oakley 1999) and film industries (Dyondi et al, 2020; Biskind, 2016) where independent producers often work in lopsided relationships with broadcasters and distributors.

‘The BFI has three Screen Advisory Groups – one with BEATS, who advocate for better visibility, representation and opportunity for British east Asian and south-east Asian artists and creatives; one with The Riz Test who advocate for the better representation of people of Muslim faith and to steer away from damaging stereotypes; and one is a partnership with DANC, the Disabled Artists Networking Community, based in Manchester and they have a reach of over 800 artists. We have strategic partnerships in place with those organisations and then we have representative advisory groups that really push and inform the policy of the BFI. Our Disability Screen Advisory Group is the most matured

model and has really informed and shaped our policy development and strategy. Nothing About Us Without Us has been a really key theme of the group. We’ve done a really prominent campaign with Changing Faces, which is a charity that campaigns to support people with visible difference. It was called #IAmNotYourVillain and it was about decoupling villainy on screen from people with visible difference. The BFI has made a policy decision that it won’t fund films that perpetuate that stereotype. Similarly, in February, we made another pledge and commitment to avoid at all costs ‘cripping up’.’

Jen Smith, Head of Inclusion, BFI, Roundtable 4

MENTAL HEALTH AND WELLBEING

- Monitor the mental health and wellbeing of your employees and those of your contractors, as it can be a sign that working practices are creating burdens and exclusions for some. Take steps to address this.**

In recent years the significant effect inequalities have on mental health and wellbeing has become apparent in the creative and cultural industries. *The Looking Glass* survey commissioned by the Film and TV Charity found that 87 per cent of the screen sector workforce had experienced a mental health problem (Wilkes et al, 2020). 64 percent reported having experienced depression – much higher than the national average of 42 per cent. In addition 10 per cent said they had tried to take their own life. Increased risk factors were evident for freelance workers, people from a racially minoritised group, LGBTQ+ individuals and those with a disability (Wilkes et al, 2020).

The reasons given by the survey respondents are very much in line with the aspects of creative sector work that also

marginalise the social groups and communities discussed in this report: namely long hours, lack of work-life balance, a culture of bullying and cliques making people feel they don't belong (Wilkes et al, 2020). The report cites those at greatest risk of mental health problems stemming from work as being: freelancers, women, those working with distressing content, those already suffering from mental illness, racially minoritised workers, disabled workers, LGBTQ+ workers and people with caring responsibilities. Indeed, a study produced in rapid response to mental health during the COVID-19 pandemic, found depression and anxiety were higher in younger populations, women, those living alone and in socio-economic adversity (Kwong et al, 2020). They did not find elevated risk, however, in key workers or health care workers, suggesting that the difference in mental health was less due to the risk of catching the virus than to other related concerns such as financial hardship and the pressures of having to juggle childcare and work.

Monitoring the mental health and wellbeing of the workforce – both employees and freelancers, as well as within commissions and projects – is essential in order to understand how well an employer or commissioner is doing (Nadinloyi et al, 2013). If there are significant mental health problems in one group, for example those identified by the Film and TV Charity, or indeed across the entire workforce, it gives indications about structural exclusions and the burdens placed on specific groups in the workforce and is clearly related to barriers to creative diversity. Monitoring underpins possible actions, as we've seen with the other elements of 'Accountability'.

A study by Columbia University Mailman School of Public Health's Department of Epidemiology revealed that women who suffer from a gender pay gap are 2.5 times more likely to suffer from depression. ... Another study by Cornell University's College of Human Ecology in 2017 showed a clear link between being the victim of racial discrimination at work and a range of mental health issues.

(Henry and Ryder, 2021, p.90)

EQUAL PAY

- Monitor pay and regularly publish results.
- Work to eradicate pay gaps.

'The formal process of gender pay gap reporting and the public transparency of the reports has clearly made a substantial impact on the sector.' Marie-Claire Isaaman, CEO, Women in Games, Roundtable 3

One significant way to monitor workplace equality is through understanding equal pay. Understanding how and why pay gaps exist is not straightforward. There is clear evidence that pay gaps exist for women, mothers, people from a working-class background or an racially minoritised groups, those living outside of London, and all the intersections of these (Oakley et al, 2017; Friedman and Laurison, 2020).

Two basic forms can be distinguished: the gap between well-paid and less well-paid occupations; and being paid differently for the same work. The latter is discrimination and is illegal, so can theoretically be tackled with recourse to the law, but only if the individual is aware of the gap. This disparity of pay within occupations remains a large part of the overall pay gap (Brynin,

2017). However, where good information is readily available about salary structures and individuals' pay, the pay gap can be significantly reduced (Bowles et al, 2005).

The more complex pay gaps arise where certain groups are found most commonly in less well-paid professions, otherwise known as occupational segregation (Brynin and Güveli, 2012). Social pressures and norms influence gender and other roles and shape the career paths than people follow (Brynin, 2017) and some pay gaps are at least partly caused by discrimination (Longhi and Brynin, 2017).

Creating equal opportunities for negotiation is a key behavioural design intervention against pay gap discrimination. This can be achieved through pay transparency, inviting people to self-nominate and allowing negotiation on behalf of others (Bohnet 2016). Women not asking for promotion or more pay is 'not a matter of timidity, but of backlash' (Bohnet, 2016, p.70). Since early evidence from the COVID-19 pandemic suggests women were disproportionately affected in the workplace (Wreyford et al, 2021), and especially for Black, Asian or other racially minoritised women (Fawcett Society et al, 2021), the government's decision to suspend the 2020 gender pay gap reporting because of the pandemic is unlikely to have improved the situation for women (Topping and Barr, 2021).

In 2019, the gender pay gap for full time employees was at 8.9 per cent, a decrease of only 0.6 per cent since 2012. The gender pay gap for all employees was 17.3 per cent in 2019 (Vinnicombe et al, 2020). While part-time women earn slightly more than part-time men (6 percent), women are four times more likely to work part-time than men, with nearly two-fifths of women in employment working part time. Part-time women earn 37 per cent less than full-time men (Brynin, 2017). Young women and unmarried women earn more than older and married women (Brynin, 2017). In addition, gay men have been shown to earn less than heterosexual men and lesbian women to earn less than heterosexual women (Antecol et al, 2008).

White British men have the highest employment rates at 70 percent. Pakistani and Bangladeshi men and women born outside

Britain have consistently low employment rates, with the women lowest of all at below 30 per cent (Longhi and Brynin, 2017). Indian and Chinese men (both British and born abroad) and British-born Black African men have similar earnings to white British men, but Black African men born abroad, Black Caribbean men and all Pakistani and Bangladeshi men earn less (Longhi and Brynin, 2017). Racially minoritised women generally earn more than white British women. All Indian, all Chinese, British-born Black Caribbean and British-born Black African women all generally have pay advantages. British-born Pakistani and Bangladeshi women, Black African and Black Caribbean women born abroad tend to have pay similar to White British women's (Longhi and Brynin, 2017).

Disabled people are less likely to be in employment than non-disabled people (Longhi, 2017). The disability pay gap in the period 1997–2014 was 13 per cent for men and 7 per cent for women. Men with epilepsy have a pay gap of 40 per cent; for women it's 20 per cent. Men with learning difficulties have a pay gap of around 60 per cent. Men with physical impairments have pay gaps between 15 and 28 per cent and for women it is between 8 and 18 per cent. Where ethnic pay gaps exist they tend to become larger when there is also a disability. Disabled people are more likely to work part time and are less likely to have a degree.

CONSULTATION WITH OUTSIDE SPECIALISTS

- **Using an external resource in collaboration with internal EDI and HR representatives is the most effective way to implement a successful strategy.**

Marvyn Harrison, Chief Growth Officer at BELOVD Agency and Founder of Dope Black CIC recommends working with an outside consultancy to design and implement an EDI strategy, since pushing for change from within an organisation can be difficult. Getting sign-off from people who employ you can be challenging and asking staff to fix the problems of an organisation they didn't create is problematic in many ways according to Harrison. He suggests using an external resource that then feeds into

different stakeholders internally who understand the issues from a lived experience. The agreed strategy should also be monitored at the end of the year by the external consultancy to understand how impactful the change has been, and then be revised for the year ahead.²⁶

Joanna Abeyie of Blue Moon discussed how to start looking for sources of diverse employees: 'Put yourself in the shoes of the person who has been overlooked all the time. Where do they go? If I'm a Black journalist, for example, who is not having success getting work, I might join a network for BAME journalists, so I'd Google "Organisations that support ethnic minority journalists". If it's an entry level role, I might look for "Media training for underrepresented groups". Ring them up and get to know who they have access to. Get to know the talent in your network. Even COOs join these groups because they feel marginalised. Look at EventBrite; people underestimate that. There are so many events on there, and if you click on who runs those events, they are typically organisations that are running events to connect people. There are groups on LinkedIn, on Facebook, on WhatsApp. You need to provide the space and time in the diary for these things. It's not necessarily for the CEO, but the people they employ. It's a role for HR, but you have to give them the time to do it'.

CASE STUDY

BLUE MOON

Joanna Abeyie is co-secretariat of the APPG for Creative Diversity and Founder and CEO of Blue Moon, which helps businesses recruit a diverse workforce while creating inclusive environments that ensure everyone thrives. Joanna spoke about the Blue Moon approach and how businesses can make changes to their recruitment and retention processes.

Blue Moon carries out an audit on your company, looking at the attraction process, recruitment process, culture and progression with a fine tooth comb. This means looking at where job adverts go, how they are written, the language used, CV redaction, interview training, interview questions and interrogating every element of the process. The minimum amount of time this takes is six months.

Blue Moon also looks at a company's policies, who goes to employee network sessions and how things are communicated to the board. 'Organisations have policies such as for sexual harassment and bullying, but they are often not up to date, e.g. do they have a menopause policy, a transitioning policy? These policies can be used by managers to identify areas for their own upskilling and education. I feel like organisations are not preparing managers for the broad diversity that they are asking them to bring into the business'.

Blue Moon encourages the use of performance management software platforms such as OpenBlend (www.openblend.com) for transparent progression and promotion. These programmes allow HR and senior management to monitor managers and hold them to account for any biases that they might have.

'The gender pay gap revealed inequities for women. But every board I've looked at. I've never seen someone wearing a hijab on a board, I very rarely see a south-east Asian woman, I never see a dark-skinned Black woman. So when we look at the gender pay gap, it's important that we look at inequities within the group

of women. What we do with our pay analysis is also look at whether Black men and Black women are being paid less than white women, as the BBC discovered when looking at its pay gaps'.

Joanna's first business was called Shine Media. It placed 3,000 people into work in creative businesses through these processes by building relationships with the organisations. She also got to know the candidates, what their challenges are and what they needed in order to be successful in the recruitment process.

Blue Moon recommends asking search firms for a sample pool of the candidates they can put you in touch with before giving them any money. If they suggest people they have through a mentoring or training scheme, they are probably not the right firm because they are looking at the individuals as needing upskilling. There may well be people who need upskilling, but there are many out there who don't.

www.createbluemoon.com

Online tools to help businesses improve the inclusiveness of their job adverts and interview and assessment processes:

- Using lessons from behavioural psychology, services such as www.beapplied.com and www.gapjumpers.me are able to blind assign applications to different evaluators; provide work sample tests that assess applicants on real tasks required for the job; and supply tools for writing inclusive job adverts.
- Bias Interrupters – The Centre for Worklife Law at the University of California Hastings College of the Law
- Bias Busting Strategies worksheets created by the Engendering Success in STEM

'Clear benchmarking comes through having the data. For me, what is really missing is the standard, the benchmarking. We often see a lot of standards and benchmarking when it comes to sustainability and corporate responsibility. What is the standard that we are all working towards and wanting to achieve in D&I?'

Amir Kabel, Global Director, Diversity and Inclusion, Burberry, Roundtable 2

External benchmarks can also help an organisation understand and assess their performance against industry or even global standards. There are many organisations that offer services to measure diversity efforts via a scorecard (Heffes, 2009) where each line of business and function is measured on their representation and placement of females and racially minoritised people as it relates to the overall availability within the marketplace. An Equalities Scorecard (Equality and Human Rights Commission, 2007) can help individual organisations and leaders to be made more accountable for delivery equality outcomes.

We began this report by noting that 'What Works' offered a chance for policy makers, major organisations, and senior figures in the creative sector to take leadership for delivering on creative diversity. As our discussion of accountability has shown, there will be no change without means and mechanisms to hold the sector accountable. By using the tools contained in this report, and implementing our recommendations, government, business and organisations now have a real opportunity to create the right conditions for equity, diversity and inclusion in the creative sector.

Policy recommendations for Accountability

ACCOUNTABILITY

For government:

- DCMS must coordinate data collection, publication, and target setting across the creative economy.**

There is a wealth of data about diversity in the creative economy. Every year, DCMS publishes workforce statistics. The three national Arts Councils and Creative Scotland, the BFI, and Ofcom collect data, and subsector bodies and support agencies, including Ukie, Creative and Cultural Skills, BAFTA, SOLT, and UK Music, as well as campaigning organisations such as PiPA, Raising Films, and Freelancers Make Theatre Work, all

have datasets. In film and TV, Project Diamond has become an important source of understanding data in the industry, alongside annual reports from organisations such as the BBC. Yet there is no central hub for this data and no clear indication if diversity across the sector is getting better or worse. Thus, it is impossible to hold anyone to account. DCMS must take responsibility for diversity data, as part of a new commitment to having a formal policy and KPIs in this area.

- Deliver a Workforce Information Bill by the end of this Parliament in 2024, to increase mandatory pay gap reporting across multiple protected characteristics and to smaller organisations.**

Pay gap reporting works, but it is currently too limited. As recommended by the APPG for Diversity and Inclusion in STEM, a Workforce Information Bill is urgently needed. The COVID-19 suspension of mandatory reporting must now be revoked and companies required by law to publish intersectional pay gap reports annually.

For organisations and businesses:

- Publish annual data on workforce demographics, along with pay, and pay gap data for key characteristics including gender, race, class, parenthood, and disability.**

The roundtables, and the academic literature were clear: data is essential to supporting creative diversity. Data will not be useful if it is difficult to access or hidden. Organisations must commit to collecting and publishing key data as the basis for any creative diversity policy or action plans.

For everyone:

- Accountability is at the beginning, and at the end, of any attempt to support creative diversity. Holding to account is a shared task for workers, businesses, audiences, citizens, and policymakers. Without the demand that our creative economy becomes more diverse, change will not happen.

²¹ www.womencallingtheshots.com

²² www.directors.uk.com/campaigns

²³ www.writersguild.org.uk/about/campaigns

²⁴ www.incarts.uk/incarts-research

²⁵ Roundtable 10, see Appendix 2

²⁶ Roundtable 9, see Appendix 2

CONCLUSION

Evidence from the field of medicine is that mandatory policies are far more effective than voluntary ones in creating change. Equality of opportunity and freedom from discrimination and harassment has not been achieved voluntarily in the NHS despite a Race Equality Action Plan requiring data collection on nine indicators of workforce (in)equality (Priest et al, 2015). Monitoring and evaluation has to happen. The current lack of 'What Works' thinking, particularly in association with evaluations, means we struggled with the literature review to find high-quality evidence.

The five As introduced in this report need to become the pillars for any organisation to use as a blueprint for designing how to be more inclusive and fair, and as benchmarks to keep coming back to in order to understand what is working and how they could do more. There is a progression through the As that is intended to guide the process of supporting, encouraging and ultimately improving EDI in your own workplace, however big or small.

It starts with leadership and **AMBITION**, making sure that EDI is not something that happens as an add on, or a separate department from your core business. This in turn provokes **ALLYSHIP** and culture change, creating the right environment for any steps or changes that need to be made, ensuring that they have the best chance of success. **ACCESSIBILITY** offers a chance to consider who is finding it hard to be a part of your workforce, and points the way to how to begin to address this.

All companies and institutions will have their own challenges, and **ADAPTABILITY** speaks to how you can make changes and where. Finally **ACCOUNTABILITY** is designed to incentivise individuals and monitor results for learning and returning to the start, for the five As are also a continuum. The data gained through monitoring should not be understood as simply the end of the

process, but produce a moment of reflection and instruction, a way to measure what has worked, to adapt and refocus where necessary and begin the cycle again, going back to redesign new ambitions, or different approaches to the same ones.

'It's having all of those elements in terms of data evidence, taking measurable action, evaluation and learning, and building on previous action'.

Collette Cork-Hurst, Senior Manager for Diversity, Arts Council England, Roundtable 5

'This is not a situation where we will reach a destination. This is a process that will be continual and that we will have to make sure efforts are maintained and continued'.

Terry Adams, Senior Projects Manager for Diversity, Arts Council England, Roundtable 5

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APPENDIX 1: SEARCH TERMS

Table 1

TERM 'WHAT WORKS' +	SCOPUS	GOOGLE SCHOLAR (excluding citations)
diversity	4625	4,400,000
inclusion	3167	4,460,000
creative	4578	4,420,000
culture	13673	5,430,000
employment	6075	3,450,000
impact	22707	6,060,000
industry	12212	5,080,000
collective	9	3,620,000
intervention	10952	4,380,000

Table 2

TERMS	SCOPUS	GOOGLE SCHOLAR TITLES SINCE 2000
diversity	279	17
Inclusion	21	20
creative	76	24
culture	n/a	19
employment	15	45
impact	n/a	10
industry	n/a	8
collective	1	3
intervention	n/a	9
race	44	7
gender	149	20
disability	188	3
equality	30	8
Case study	-	5

APPENDIX 2: ROUNDTABLE PARTICIPANTS

We are immensely grateful to all those who took the time to participate in the roundtable sessions. They are listed below.

Roundtable 1: Diversity and Inclusion Leads, 20th May 2020

Chair: Chi Onwurah MP

Co-chair of the APPG for Creative Diversity

Contributors:

Alykhan Kaba

Corporate Strategy, King Digital Entertainment

Eleanor Lisney

CEO, Culture Access

Gidon Freeman

Director of Government and Regulatory Affairs, NBCUniversal

Miranda Wayland

Head of Creative Diversity, BBC

Priscilla Baffour

Global Head of Diversity and Inclusion, Financial Times

Robert Adediran

Executive Director, London Music Masters

Sara Whybrew

Director of Policy and Development, Creative and Cultural Skills

Sarah Gregory

Head of Creative Careers, Creative Industries Federation

Simon Devereux

Founder, Access: VFX and Dandi Sony Playstation

Wincie Knight

Senior Director, Global Inclusion Strategy, ViacomCBS

Craig Robinson

NBCUniversal

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Dave O'Brien

research adviser, APPG and Chancellor's fellow,

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Baroness Jane Bonham Carter

Helen Grant MP

Tracy Brabin MP

Vikki Cook

Director, Content and Media Policy, Ofcom

Delyth Thomas

Director

Lidia Gasiorek

Senior Policy Advisor, Skills and Diversity, DCMS

Andrew Chowns

Former CEO, Directors UK

Simon Albury

Chair, Campaign for Broadcasting Equality

Roundtable 2: Fashion, 17th June 2020

Chair: Helen Grant MP

Vice-chair of APPG for Creative Diversity

Contributors:

Amir Kabel

Global Director, Diversity and Inclusion, Burberry

Jennifer Boulanger

Director of Talent Acquisition EMEA, Nike

Joanne Entwistle

Reader in Culture and Creative Industries, King's College London

Shakaila Forbes-Bell

Fashion Psychologist

Sunil Makan

Associate Editor, Marie Claire

Tamara Cincik

CEO, Fashion Roundtable

Tom Adeyoola

Founder and ex-CEO, Metail

Judith Rosser-Davies

Head of Government Relations, Education and Talent Initiatives, British Fashion Council

Nick Perry

Talent and Acquisitions Manager, UK and Ireland, Nike

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Joanna Abeyie

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research adviser, APPG and Chancellor's fellow, University of Edinburgh

Gidon Freeman

VP of Government and Regulatory Affairs, NBCUniversal

Roundtable 3: Gaming, 15th July 2020

Chair: Baroness Jane Bonham Carter

Vice Chair of APPG for Creative Diversity

Contributors:

Dr Jo Twist

CEO, Ukie

Anna Mansi

Head of Certification, BFI

Charlotte Harris

Head of production, SEGA Europe

Anderona Cole

Ex-Policy and Public Affairs Manager, Ukie

Marie-Claire Issaman CEO, Women in Games

Mark Taylor

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Roundtable 4: Film and TV, 16th September 2020

Chair: Tracy Brabin MP

Vice-Chair of APPG for Creative Diversity

and Shadow Minister for Cultural Industries

Contributors:

Adeel Amini

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Tim Bevan and Eric Fellner

Co-Chairmen, Working Title Films

Arit Eminue

Founder and Director, DIVA Apprenticeships

Seetha Kumar

Chief Executive, ScreenSkills

Polly Kemp

Founder, Equal Representation for Actresses

Adam Kinsley

Director of Policy, Sky

Jen Smith

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LSE Fellow in Film Studies

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Roundtable 5: Arts and Culture,

14th October 2020

Chair: Baroness Deborah Bull

Co-chair of APPG for Creative Diversity

Contributors:

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Collette Cork-Hurt

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Terry Adams

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Tarek Iskander

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Hannah Azieb Pool

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Roundtable 6: Music, 18th November 2020**Chair: Lord Ed Vaizey**

Vice-Chair of APPG for Creative Diversity

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Musician and Ambassador, Attitude is Everything

Preye Crooks

AandR Manager

Sony Music and Co-Founder Strawberries and
Creem Festival and The Cambridge Club Festival

Stuart Murphy

Chief Executive, English National Opera

Vick Bain

Diversity Consultant, Diversity in the Music Industry

Alex Rawle

Public Policy Manager, TikTok

Katrina Burns-Temison

Musician

Indy Vidyalankara

Head of Communications, Tomorrow's Warrior

and Board Member, Parents in Performing Arts

Jamie Njoku-Goodwin

Chief Executive, UK Music

Ammo Talwar

Chair, UK Music Diversity Taskforce

Alex Boateng

Former President of Urban, Island Records
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Moira Sinclair

Chief Executive, Paul Hamlyn Foundation

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UK Director of Public Policy, TikTok

Roundtable 7: Policy and academia,

16th December 2020

Chair: Baroness Deborah Bull

Co-chair of APPG for Creative Diversity

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Head of Policy, Creative PEC and Nesta

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Roundtable 8: Theatre and dance,

24th February 2021

Chair: Baroness Deborah Bull

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Founder/CEO, Ballet Black

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Director for Change, Ramps on the Moon

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Stella Kanu

Chair, Eclipse Theatre

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Roundtable 9: Learning from Other Sectors,

17th March 2021

Chair: Baroness Jane Bonham Carter

Vice chair of APPG for Creative Diversity

Contributors:**Faizah Tahir**

Head of Diversity and Talent Development, OSTC

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ROUNDTABLE 10: PUBLISHING, 21ST APRIL 2021

Chair: Baroness Deborah Bull

Co-chair of APPG for Creative Diversity

Contributors:

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Farhana Sheikh

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Katy Shaw

Professor, Northumbria University

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New Writing North

Kit de Waal

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Eloise Cook

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An All-Party Parliamentary Group (APPG)
for Creative Diversity report into 'What Works'
to enhance diversity, equity and inclusion
in the creative sector.

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